

# JEMF QUARTERLY

JOHN  
EDWARDS  
MEMORIAL  
FOUNDATION



VOL. VIII, PART 1, SPRING, 1972, NO. 25

## THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hillbilly," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," "rock and roll," and "folk rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals.

The Friends of the JEMF was organized as a voluntary non-profit association to enable persons to support the Foundation's work. Membership in the Friends is \$5.00 (or more) per calendar year; this fee qualifies as a tax deduction.

Gifts and contributions to the Foundation qualify as tax deductions.

1

LETTERS

To the Editor:

I was pleased to see the beginning of a series on Fiddling Dock (that's the way he spells it) Roberts and a Roberts-Martin-Roberts discography in the *JEMFQ*.

I know your readers will be interested to hear that Asa Martin, Dock Roberts, and James Roberts gave a concert at Berea College last July 20th. It was their first performance together in about 35 years. Asa sang many of the old songs, and he and James sang several together. Dock has not played much in recent years, and therefore his playing was not so smooth as on the old records, but he fiddled with zest on this occasion. He played many of the old songs, including waltzes, and played accompaniment to Asa and James. James, a strong solo performer, sang a group of his favorites.

Both Asa and Dock had gone to school at the Berea College Academy, and both were pleased to give a performance at Berea College. The entire performance was put on video tape for addition to the Weatherford-Hammond Mountain Collection of the Berea Library.

Welby Toomey, mentioned in your autumn 1971 article, was in the audience. He had driven down from Indiana for the performance.

I enclose pictures of Dock, James and Asa taken at this concert.

--Loyal Jones, Director  
Appalachian Center, Berea College  
Berea, Kentucky 40403



Dock Roberts (fiddle) and James Roberts (guitar)



Editor:

Although I have only recently become a subscriber to the *JEMFQ*, I have followed the magazine's progress since its inception. The criticism and controversy sparked by Robert Nobley's letter has motivated me to write to you of what I consider to be a related and more serious fault of the publication.

The *Quarterly* should present critical and informed comment on current developments in research and study of rural American music; it is not a publication directed to lay readers; as a specialized journal it should be forthright, since it will be read by people who "know" about the music, and not by people who have to be "introduced." For example, to a lay audience a reviewer might compliment a weak book on country music, since sales might stimulate future publication of similar and better items, and a "weak" book might well be adequate to the needs of the lay reader. To an informed readership a reviewer should be more honest--it will only be a disservice to that audience to promote the pretended virtues of inaccurate publications. Similarly, it is useless to fault excellent studies because they don't cater to the "uninformed" reader.

I give the example of book reviews because they are the most obvious and most repeated infractions of the *JEMFQ*. Two examples from recent issues:

1) *JEMFQ* Vol. 6, Pt. 4, #20; Barry Hansen's review of Tony Russell's *Blacks, Whites and Blues*: To speak of this book as an excellent study of black-white interaction exhibits either a) a complete ignorance of rural music, or b) a desire to promote the book to the readership.

It would be desirable to promote the book to the readership as a "study" were the review destined for *SING OUT!* or *ROLLING STONE*. But it is wrong to applaud this book as critically valuable when it really only parades names in front of the reader. The book does not "study" its ostensible topic: it fails to examine the essential aspects of white-black interaction (e.g. 19th century parlor guitar music and associated pieces and open tunings, banjo music of people such as Dock Boggs or Hayes Shepard, the "black feel" of such groups as the Georgia Crackers on tunes like "Diamond Joe"); instead, the book confines itself to cataloging pastiche performances--hardly the kind of material needed for a study of "interaction." Further, how can Hansen encourage approbation for a book on this subject when its author declares the racial identity of Andrew and Jim Baxter to be unknown? As a study of black-white pastiche it would be useful to the tyro unfamiliar with the names or pictures of rural musicians, but as a "study" it fails to assist anyone knowledgeable in the field. Russell's sources, which Hansen applauds, are mundane; indeed, the greater portion of the book could have been written by anyone who had heard some (very common) old records and seen some record catalogues and read attentively the liner notes to LP record albums. A fine introduction for a novice, but not worthy of accolades in *JEMFQ*. Hansen's well-written review lauded the book that *should* have been written.

2) *JEMFQ* Vol. 7, Pt. 3, #23; Jeff Titon's review of Bengt Olson's *Memphis Blues and Jug Bands*: Bengt Olson starts his study by disclaiming any interest in documenting the careers of Memphis Minnie and Robert Wilkins since that work has been accomplished and well circulated: why, then, does Titon



complain because the book doesn't consider their lives? B. B. King is not mentioned (of which Titon complains) because the book is about pre-war styles and musicians. All this *might* be cause to fault the title, but certainly not the book. The cavil that the information is better suited to publication in *Blues Unlimited* than as a book is so ridiculous as to bear further comment superfluous. And yet this is the extent of the reviewer's remarks. So far, Olson's book is the only one in the Blues Paperback Series to uncover important and heretofore unknown (and undreamt of) facts, in this case, about the active blues world of pre-war Memphis. The review might have complimented Olson; it might have criticized him, perhaps by saying that the emphasis was misplaced (e.g. perhaps the "Frank Stokes crowd" was not *so* important, although I think it was);--*any* intelligent comment would have been welcome. But to be treated to a curt remark that the material is better suited to *Blues Unlimited* as the substance of the review, is an insult and a disservice to your readers.

The situation described above reflects poorly on the *JEMFQ*, since it implies that the magazine is either unable to get a reviewer who can speak to the work, or that the (frequently inept) review as published is interpreted by the editor as responsible criticism. Either implication is an unfortunate comment on the scholarly attainments, and aspirations, of the *JEMFQ*.

I know that reviewers, by definition, must express an opinion. But the objections I have made are directed to topics where *no* informed opinion was presented. Your readers deserve at least the opportunity to share informed critical discussion, instead of unreasoned or immaterial comment about the works reviewed.

Best wishes for the future.

--Robert C. Fleder  
New York, New York

\* \* \* \* \*

To the Editor:

Thank you for another fine edition of the *JEMFQ* Autumn 1971, No. 23, received yesterday and forwarded on from Cremorne.

On reading the magazine through with great interest I noticed an item under Bibliographic Notes of Interest sent by David Crisp (David is a friend of ours) and was wondering if you would make a correction in your next issue of the *Quarterly*. From the article in the *Women's Weekly* magazine it could be inferred that John shopped around with his records and I was really upset about the loose, stupid statement. To my knowledge, and I knew what was going on, John would not have dreamed of parting with his collection, so in writing to you I am carrying out what I feel is my duty in connection with John's affairs . . .

Mrs. Irene Edwards  
Adelaide, South Australia

● ● ● ● ● ● ● ● ● ●

## THE EARLY CAREER OF TIM SPENCER

by Ken Griffis

*[The following is an excerpt from a history of the Sons of the Pioneers which is being written by Ken Griffis for the archives of the JEMF.]*

Friday the 13th is considered by some as a day of possible ill omen. In July, 1908, Laura Alice Spencer had other thoughts. On this date, in the mining community of Webb City, Missouri, Vernon Harold "Tim" Spencer first saw the light of day. Vernon had been preceded by six brothers and two sisters. In order of appearance were Roy, Lily, Ray C., Forbes, Leo, Glenn, Beaunice and Oceola. After Tim came Kenneth, Dean and Eva. Tim's father, Edgar Ephriam, was a believer in the spirit of the day; the larger the family the better.

To supplement his income as a mining engineer, Tim's father, who came from Illinois, played his fiddle at various dances and social events. For a time, he was associated with the Webb City Symphony. Whenever possible, Tim would accompany his father to enjoy the performances. It was to be expected that this close association with his father and his music left a lasting impression on Tim. In the Webb City Methodist Church, at the age of three, Tim made his musical debut singing "Joy Bells." He soon joined his brothers as a double quartet, singing at various church and social functions. Brother Glenn played the piano, violin, and flavored the group with a fine voice. It was during this association that Tim found singing exciting and, most of all, discovered real enjoyment in pleasing people.

When Tim was about five, his father decided to move the family to New Mexico. Settling near Springer, New Mexico, the Spencers homesteaded a section near the foothills of the Sangre de Cristo Mountains. Life in early New Mexico was an experience for young Tim. There was a lot of open, flat prairie land which was a startling change from the area around Webb City. Few neighbors came to call as they were indeed few in number. Conditions were primitive, with people living in shacks and dug-outs in the ground. Tim started his schooling while in New Mexico, attending the Newton Schoolhouse in Colfax County near Springer. After a period of six months, which was the requirement for homesteading, Tim's family returned to Webb City. There his father worked for Eagle-Pitcher Mining Company for a short period of time before once again returning to the homestead in New Mexico. On the second stay in New Mexico, his father worked as an engineer for Phelps-Dodge Corp. in the coal mining city of Dawson.

It was during this period that Tim acquired his long-enduring feelings for this pioneer country. His love and admiration for the grandeur of this wild and lonesome land is felt in some of his later songs. As young Tim rode the back trails with his father, visions rose of bygone days which can be felt in the haunting refrain--

Silent Trails . . . do the cowboys ride again -  
are the scouts ahead a guidin'  
are the redskins somewhere hidin'..  
are their spirits still a ridin' . . .  
Silent Trails.



TIM SPENCER--Late 1930's



After a year, leaving older brothers to improve the property, the rest of the family returned to the area around Webb City, settling in the small Oklahoma community of Pitcher. While attending school there, Tim took the lead in a class operetta with the enthralling title "Gypsy Rover." With a cast of 103 and seventeen songs to remember, Tim was launched on his musical career in earnest.

At the age of thirteen, to further his musical career, without the prior knowledge or approval of his father, Tim purchased a banjo-ukulele on credit. As the family had more pressing need for money, his father made him return the instrument. Feeling his father's attitude unreasonable, Tim left home, ending up at the Adolphus Hotel in Dallas, Texas where he worked as a helper in the restaurant. While serving coffee at the counter one day, he looked up to see the smiling face of his father who had come looking for him. His father asked if he were ready to come back home. Being so happy to see his father, and terribly homesick, Tim said "Let's go." Returning to Pitcher, he continued his schooling and took an active interest in all of the musical events, even the cheerleading.

After schooling, Tim went to work in the mines. Not long after, he was injured by an ore car which overturned. This accident, which landed him in the hospital for a month with a cracked vertebra, was actually a blessing in disguise. Unable to return to the mine work, Tim arranged to play his banjo and sing in a night club called the "Bucket of Blood." He displayed considerable talent, and the people, enjoying his efforts, gave him tips of 25¢, 50¢, and occasionally a dollar. The first night he made \$9.00. Despite the urging of his father, Tim found the "mining" of this silver more interesting and profitable than the mining of ore and never returned to the mines.

Tim's musical interest drew him naturally to the stars of radio and films. Gene Austin was one of his first idols. He journeyed to Kansas City and Tulsa to see some of the radio artists of the day; and the heroes of Western movies. William S. Hart, Tom Mix, and "Hoot" Gibson made a great impression on young Tim. Feeling he had a contribution to make to the movie industry, he decided it was California for him. In 1931, his father taking him to Tulsa, Tim left to start a career that would allow him to do what he most cared to do--entertain people.

Arriving at the Los Angeles home of brother Glenn, Tim's first concern was to locate a job. He found employment with the Safeway Stores, working in their warehouse shipping department. Tim would work all day, then spend every spare moment, night after night, week after week, visiting every western radio program. He was determined to get to know the name of every member of every singing group and the songs they sang. At this period of time, Western Music was in its ascendancy and Tim wanted most to associate himself with a singing group whose pursuit was quality music. His efforts and determination paid off.

One of the groups he was attracted to was the "Rocky Mountaineers." Two members of this group made a strong impression on him. One, a ruggedly handsome young man by the name of Bob Nolan and the other a particularly personable, shy young man with the unlikely name of Leonard Slye. Leonard was later to achieve considerable fame under the name of Roy Rogers. The "Mountaineer"

trio was rounded out by a young fellow with a fine voice, who also played the fiddle, Bill "Slumber" Nichols.

As short time later Tim excitedly read an ad in the paper, placed by Slye, informing all who may be interested that the "Rocky Mountaineers" were in need of a baritone who could yodel. Tim answered the ad. Though he had never attempted to yodel before, he auditioned, yodeled as requested and was immediately accepted to fill a vacancy in the group. It would be expected that this acceptance would be particularly satisfying. It was in reality, but there was one nagging concern. He learned that the place in the group he was filling was a void created by the departure of Bob Nolan. This disturbed Tim, as from the first time he saw Nolan with the group, he was deeply impressed. Tim sensed that this was no ordinary talent. However, he joined the "Rocky Mountaineers" knowing in his heart this was at least a starting place from which he could help build an organization in which all could take pride.

With the handshake between Leonard Slye and Vernon Harold Spencer, an association began that was later to lead to the formation of a group that was to achieve fame far beyond their greatest expectations.

●   ●   ●   ●   ●   ●

#### ADDITIONS TO BLUES & GOSPEL RECORDS 1902-1942

(See *JEMFQ* #23, p. 142 for explanation and introduction.)

#### Rev. Edward W. Clayborn (p. 156)

According to ledgers, Clayborn's last session is dated 11 October 1929. In addition to the titles listed, the following should be added:

C-4641	I Got a Home In That Rock
C-4642	I Got a Crown In Buhla That Outshines the Sun
C-4643	Be Ready When He Comes
C-4644	God Rules in Judgement

#### Bobby Leecan-Robert Cooksey (p. 421)

For the session of March 1927, for which the ledger date is 22 March, add the following recordings (see *Storyville* #29, p. 164, for more information):

E 22054-56	Maxwell and Peoria Blues
E 22057-58	South Street Blues

#### Blind (Bogus) Ben Covington (p. 168)

For the second session, the ledger date of which is 10 October 1928, add the following recordings (accompaniment by harmonica and guitar):

C-4632	Saturday Night Party
C-4633	Landlady Blues

#### Charles "Cow Cow" Davenport (p. 180)

The following titles were recorded on 12 July 1928 by Cow Cow Davenport and Iva Smith:

C-2048	Shadow Blues
C-2049	He Don't Mean No Harm

## A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART VI: VICTOR RECORDINGS

The information in this installment of our continuing Dalhart discography was compiled by the Editor from Brian Rust's Victor Master Book, Vol 2 (Hatch End: 1969), from data and disc in the JEMF archives, and from information supplied by David Crisp and Robert Olson. Corrections and/or additions from readers will be welcome.

The data are arranged as follows. Column 1: Master number, followed by issued take number(s), where known. Underlined take numbers were issued only in England and/or Australia, and not, to our knowledge, in the U.S. Column 2: Title as it appears on the disc, followed by a numerical code indicating instrumental accompaniment, if known. Column 3: Initials indicating the artist(s) credits as shown on disc label. Column 4: Label and release numbers.

Artist Abbreviations

AH -- Adelyne Hood  
CDO - Chas Dornberger's Orch (VD-vocal)  
CR -- Carson Robison  
HHO - Hilo Hawaiian Orch (VD-vocal)  
INO - International Novelty Orch (VD-vocal)  
V -- Virginians (VD-vocal)  
VD -- Vernon Dalhart  
VDCB - Dalhart & His Big Cypress Boys  
VDCT -- Dalhart & the Criterion Trio  
VDT -- Vernon Dalhart Trio

Label Abbreviations

BB -- Bluebird  
HMV -- His Master's Voice (UK)  
HMVAu -- His Master's Voice (Austral)  
MW -- Montgomery Ward  
RZAu -- Regal Zonophone (Austral)  
Su -- Sunrise  
ZoE -- Zonophone (UK)  
ZoAu -- Zonophone (Australian)  
Vi -- Victor

<u>1919</u>				
? -2	Rock-a-Bye Your Baby With a Dixie Melody	VD	Vi	18512
?	I'm Waiting for You, 'Liza Jane	VD	Vi	18525
<u>1920</u>				
?	Bye-Lo	VD	Vi	18635
<u>1921</u>				
? -8	Emaline	VD	Vi	18782
? -5	Tuck Me To Sleep (In My Old 'Tucky Home)	VDCT	Vi	18807
<u>1922</u>				
?	Don't Leave Me, Mammy	VD	Vi	18875
<u>1923</u>				
?	Mammy's Little Silver Lining	VD	Vi	19168
? -2	Stavin' Change	V	Vi	19189
?	Tell All the Folks In Kentucky	CDO	Vi	19148

13 August 1924. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Carson Robison, guitar, -2; unknown viola, -3; unknown piano, -4; unknown clarinet, -5.

30632-1,3	Wreck Of the Old 97	-1,2	VD	Vi	19427
30633-2	The Prisoner's Song	-2,3	VD	Vi	19427
30634	Way Out West In Kansas				Unissued
? -3	Go 'Long Mule	-1,4,5	VD	Vi	19442
?	Boll Weevil Blues		INO	Vi	19457
? -3	De Clouds Are Gwine To Roll Away		VD	Vi	19486

Note: 30632 and 30633 were re-recorded electrically on 18 March 1926, q.v.

Late 1924. New York?

Vernon Dalhart, vocal. Acc. by orchestra, including piano, 2 clarinets, trumpet.

30864-5	Ain't You Coming Out Tonight?	VD	Vi	19667
---------	-------------------------------	----	----	-------



Ca. February 1925. New York

Vernon Dalhart, vocal. Acc. by Carson Robison, guitar, -1; unknown violin, -2; unknown viola, -3; unknown harmonica, -4; unknown piano, -5.

31906-1	The Chain Gang Song	-1,2,4	VD	Vi 19658
31907-3	I Will Ne'er Forget My Mother and My Home	-1,2,3,5	VD	Vi 19627

Note: 31906 was re-recorded electrically, probably on 19 May 1925, q.v.

4 March 1925. New York

Vernon Dalhart, vocal. Acc. by Carson Robison, guitar, -1, and harmonica, -2; Lou Raderman, violin, -3; May Singhi Breen, ukulele, -4; J. Shilkret, piano, -5; J. Green, drums, -6.

32053-4	The Time Will Come	-1,3,4	VD	Vi 19637
32054	The Runaway Train		VD	Vi 19658 (see note)
32055-2	He Sure Can Play the Harmonica	-1,2,3,4	VD	Vi 19667

Note: Vi 19658 was never issued; 32054 was re-recorded on 19 May 1925, q.v.

10 March 1925. New York

International Novelty Orchestra. Vernon Dalhart, vocal.

32080-	Let It Rain		INO	Vi 19624
--------	-------------	--	-----	----------

19 March 1925. New York

Vernon Dalhart, vocal, assisted by Elliott Shaw, Franklyn Baur and Wilfred Glenn (vocal chorus); acc. by unknown guitar and violin.

32226-3	In the Baggage Coach Ahead		VD	Vi 19627
---------	----------------------------	--	----	----------

29 April 1925. New York

Hilo Hawaiian Orchestra. Vernon Dalhart, vocal.

32483-	Beautiful Gown		HHO	Vi 19713
32484-	Hawaiian Love		HHO	Vi 19713

19 May 1925. Camden, NJ

Vernon Dalhart, vocal. Assisted by Franklyn Baur, Wilfred Glenn and Elliott Shaw, -1; Acc. by Carson Robison, guitar, -2, and harmonica, -3; Lou Raderman, violin -4.

31906-3	The Chain Gang Song	-2,3,4	VD	Vi 19684, HMV BD379, ZoAu EE35
32054-6	The Runaway Train	-2,3,4	VD	Vi 19684, ZoAu EE35
32706	The Boston Burglar			Unissued
32707-2	Many, Many Years Ago	-1	VD	Vi 19681
32708-1	A Boy's Best Friend Is His Mother	-1	VD	Vi 19681, Vi 24281

12 June 1925. Camden, NJ

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Carson Robison, guitar, -2.

32895	Who's It Who Loves You, Who's It, Huh?			Unissued
32896	The Sneeze Song			Unissued
33007-1	Dear Oh Dear	-1,2	VD	Vi 19717

Note: 4 takes of 32895 were recorded on above date; 3 more were made on 25 June 1925, q.v.

25 June 1925. Camden, NJ

Vernon Dalhart, vocal. Acc. by own harmonica, -1, jews harp, -2; Carson Robison, guitar, -3.

32895-5	Who's It Who Loves You, Who's It, Huh?	-1,3	VD	Vi 19717
33043-2	Casey Jones	-1,2,3	VD	Vi 20502, ZoAu EE47

26 June 1925. Camden, NJ

International Novelty Orchestra. Vernon Dalhart, vocal.

32742-	The Prisoner's Song		INO	Vi 19714
--------	---------------------	--	-----	----------

30 June 1925. Camden, NJ

International Novelty Orchestra. Vernon Dalhart, vocal.

32745-	The Kiss I Can't Forget		INO	Vi 19715
--------	-------------------------	--	-----	----------

26 August 1925. New York

Vernon Dalhart, vocal. Acc. by Carson Robison, guitar, -1; unknown violin, -2; unknown oboe, -3.

33347-1	The Convict and the Rose	-1,2,3	VD	Vi 19770, ZoAu EE45
33348-2	Little Rosewood Casket	-1,2,3	VD	Vi 19770, MW M-4338
33349-2	Blue Ridge Mountain Blues	-1,2	VD	Vi 19811, MW M-8061
33350-1	She's Comin' 'Round the Mountain	-1	VD	Vi 19811, MW M-8148

9 September 1925. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Carson Robison, guitar, -2; Lou Raderman, viola (or violin?), -3.

33372-2	The Wreck of the 1256	-1,2,3	VD	Vi 19812
33373-3	The Wreck of the Shenandoah	-2,3	VD	Vi 19779
33374-2,3	Death of Floyd Collins	-1,2,3	VD	Vi 19779, Vi 19821
33375-2	Mother's Grave	-2,3	VD	Vi 19812

Note: Vi 19779 was withdrawn from circulation shortly after its release.

5 October 1925. Camden, NJ

Vernon Dalhart, vocal. Acc. by Carson Robison, guitar, -1; Benny Posner, violin, -2; unknown whistling, -3.

33286	Goodness Me! Holy Gee			Unissued
33287-2	Stone Mountain Memorial	-1,2	VD	Vi 19810
33288-2	Dreams Of the Southland	-1,2,3	VD	Vi 19810
33289	I'm Satisfied With You			Unissued

20 October 1925. New York

Vernon Dalhart, vocal. Acc. by own harmonica; Carson Robison, guitar; Murray Kellner, violin.

33587-3	Dream Of a Miner's Child		VD	Vi 19821, ZoAu EE45
---------	--------------------------	--	----	---------------------

30 October 1925. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Carson Robison, guitar; Murray Kellner, violin.

33829-3	Zeb Turney's Gal		VD	Vi 19867
33830-3	The Letter Edged In Black	-1	VD	Vi 19837, ZoAu EE36, MW M-8048
33831-2	The Lightning Express		VD	Vi 19837, ZoAu EE36

1 December 1925. New York

Vernon Dalhart, vocal. Acc. by Carson Robison, guitar; Murray Kellner, violin; Del Staigers, coronet, -1; unknown harmonica, -2; unknown whistling, -3.

34105-2	Behind These Gray Walls	-2	VD	Vi 19999, ZoAu EE23, MW M-8061
34106-3	My Little Home In Tennessee		VD	Vi 19918
34107-3	Naomi Wise	-3	VD	Vi 19867
34108-2	Unknown Soldier's Grave	-1	VD	Vi 19918, ZoAu EE23

21 December 1925. Camden, NJ

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Carson Robison, guitar; Murray Kellner, violin; unknown piano, -2.

33645-2	The Jealous Lover Of Lone Green Valley	-1	VD	Vi 19951
33646-1	Oh Captain, Captain, Tell Me True	-1	VD	Vi 19951
33647	Moonshiner's Lament			Unissued
33648-1	Nellie Dare and Charley Brooks	-1	VD	Vi 20058
33649-2	Puttin' On the Style	-1	VD	Vi 19919
33650-2	The Little Black Moustache	-1,2	VD	Vi 19919
? -3	Kitty Wells	-1	VD	Vi 20058

Note: According to Rust, 33647 was issued on Vi 20058. This is incorrect, unless it was wrongly titled in the Victor files.

2 March 1926. New York

Vernon Dalhart, vocal. Acc. by Carson Robison, guitar; Murray Kellner, violin; unknown harmonica, -1; unknown whistling, -2.

34662-2	Floyd Collins Waltz	-1,2	VDT	Vi 19997
---------	---------------------	------	-----	----------

(session continued next page)

34663-3	Better Get Out Of My Way		VDT	Vi 19997
34664-1,2	The Engineer's Child		VD	Vi 19983, ZoE 2748
34665-1	The Freight Wreck At Altoona	-1	VD	Vi 19999, MW M-8062
34666-1,2	The Governor's Pardon		VD	Vi 19983, ZoE 2748
34667	Guy Massey's Farewell			Unissued

# 18 March 1926. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Carson Robison, guitar, -2; unknown (Lou Raderman?) viola, -3.

30632-4	The Wreck Of the Old 97	-1,2	VD	Vi 19427, Vi 119427 (Canadian), BB B-5335
30633-6	The Prisoner's Song	-1,3	VD	Vi 19427, Vi 119427

Note: A later take of 30632 was issued on BB B-10578, but the recording date is unknown. 30632 was also issued on Vi 27-0016, Su 3416, MW M-4477; 30633 was also issued on Vi 24281, Vi 27-0016, BB B-10578, and MW M-4070, but which takes were used on these various issues is presently not known.

# 17 June 1926. New York

Vernon Dalhart, vocal; assisted by Carson Robison, -1. Acc. by Robison, guitar; Murray Kellner, violin.

35696-1,3	We Sat Beneath the Maple On the Hill	-1	VD	Vi 20109, ZoE 4296
35697-2	The Old Fiddler's Song		VD	Vi 20109, ZoAu EE58

# 2 September 1926. New York

Vernon Dalhart, vocal. Acc. by Roy Smeck, guitar; Murray Kellner, violin.

36092-3	There's A New Star In Heaven Tonight		VD	Vi 20193, ZoAu EE21, ZoE 2849
36093-2	An Old-Fashioned Picture		VD	Vi 20193, ZoAu EE58, ZoE 2849, MW M-8062

# 29 September 1926. New York

Vernon Dalhart, vocal. Acc. by Roy Smeck, guitar; Abe Essig, violin.

36364-3	The Miami Storm		VD	Vi 20239
36365-3	A Handful Of Earth From Mother's Grave		VD	Vi 20239

# 20 October 1926. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Carson Robison, guitar; Murray Kellner, violin. Vocal assist by Robison, -2.

36848-2	The Crepe On the Old Cabin Door	-1	VD	Vi 20387, MW M-8021
36849	We Will Meet At the End Of the Trail	-2		Unissued

# 19 November 1926. New York

Vernon Dalhart and Carson Robison, vocal duets. Acc. by Robison and Roy Smeck, guitars; two unknown violins. (Only one guitar on 36950.)

36949	Far Away in Hawaii			Unissued
36950-2	Just a Melody		VD&CR	Vi 20369, HMVAu EA147, ZoE 2927

Note: 4 takes of 36949 were recorded on the above date; 3 more were recorded on 1 Dec 1926, q.v.

# 1 December 1926. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Carson Robison, guitar; Murray Kellner, violin.

36949-7	Far Away In Hawaii		VD&CR	Vi 20369, HMVAu EA147, ZoE 2927
36987-1	A Lonesome Boy's Letter Back Home		VD	Vi 20536, ZoAu EE69
36988-2	The Sad Lover	-1	VD	Vi 20387

# 20 December 1926. New York

Vernon Dalhart, vocal. Acc. by Carson Robison, guitar; Murray Kellner, violin; unknown harmonica, -1.

37157-3	On the Dixie Bee Line	-1	VD	Vi 20538
37158-3	Billy Richardson's Last Ride	-1	VD	Vi 20538, MW M-8063



2 February 1927. New York

Vernon Dalhart, vocal. Acc. by Carson Robison, vocal, -1, and guitar; Murray Kellner, violin.

37594-	The Wreck Of the Royal Palm	VD	Vi 20528
37595-	Three Drowned Sisters	VD	Vi 20528
37596-2	I Know There Is Somebody Waiting (In the House At the End of the Lane)	VD&CR	Vi 20536

9 March 1927. New York

Vernon Dalhart and Carson Robison, vocal duets. Acc. by Dalhart, harmonica; Robison, guitar; Murray Kellner, violin; William Carlino, banjo.

38150-2	My Blue Ridge Mountain Home	VD&CR	Vi 20539, HMVAu EA295, MW M-4053
38151-2	Golden Slippers	VD&CR	Vi 20539, HMVAu EA226, BB B-6406

Note: 38150 was also issued under the title, "My Blue Mountain Home."

12 April 1927. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Carson Robison, guitar; Murray Kellner, violin.

38455-1	Lay Down, Dogies	VD	Vi 40114
38456-1	The Gypsy's Warning	VD	Vi 20795
38457-2	Jesse James	-1	VD Vi 20966
38458-2	Billy the Kid	-1	VD Vi 20966

27 April 1927. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Samuel Raitz, violin; Andy Sannella, guitar; Nat Shilkret, organ, -2.

39494-3	I'll Be With You When the Roses Bloom Again	VD	Vi 20611, ZoAu EE55, MW M-4331
39495-2	The Mississippi Flood	-1,2	VD Vi 20611, ZoAu EE55, RZAu EE55

12 May 1927. New York

Vernon Dalhart and Carson Robison, vocal duets. Acc. by Robison, guitar; 2 unknown violins.

38743-2	My Carolina Home	VD&CR	Vi 20795
38744	The Heroes' Last Flight		Unissued

23 May 1927. New York

Vernon Dalhart, vocal. Acc. by orchestra.

38826-2	Lindbergh (The Eagle Of the U.S.A.)	VD	Vi 20674, ZoAu EE61
---------	-------------------------------------	----	---------------------

21 July 1927. New York

Vernon Dalhart and Carson Robison, vocal duets. Acc. by Robison, guitar; Adelyne Hood, piano.

39692-	If Your Love Like the Rose Should Die	VD&CR	Vi 21094
39693-	A Memory That Time Cannot Erase	VD&CR	Vi 21094

10 August 1927. New York

Vernon Dalhart, vocal. Acc. by Carson Robison, guitar, and whistling, -1; Adelyne Hood, violin.

39950-2	Where the Coosa River Flows	VD	Vi 20888
39951-1	My Boy's Voice	-1	VD Vi 20888

1 September 1927. New York

International Novelty Orchestra. Vernon Dalhart and Carson Robison, vocalists.

39141-	Shine On, Harvest Moon	INO	Vi 20913
39142-	On Mobile Bay	INO	Vi 20913

18 October 1927. New York

Vernon Dalhart, Adelyne Hood, and Carson Robison, vocal trio. Acc. by own harmonica, piano, and guitar, respectively.

40188	Old Plantation Melodies		Unissued
-------	-------------------------	--	----------

15 November 1927. New York

Vernon Dalhart and Carson Robison, vocals, joined by Adelyne Hood on sides as indicated. Acc. by Hood, violin; Robison, guitar; Dalhart, harmonica, and jews harp, -1; William Carlino, banjo, -2

40576-2	Sing On, Brother, Sing	VD,CR,AH	Vi 21083, ZoE 5447
---------	------------------------	----------	--------------------

(session continued on next page)

40577-1,2	Hear Dem Bells	-2	VD&CR	Vi 21083, ZoE 5447, HMVAu EA286
40578-2	Oh! Susanna	-1	VD,CR,AH	Vi 21169, ZoE 5126, HMVAu EA309
40579-2,3	When the Sun Goes Down Again		VD&CR	Vi 21169, ZoE 5126, HMVAu EA309

### 13 February 1928. New York

Vernon Dalhart and Carson Robison, vocal duets. Acc. by own harmonica/jews harp, and guitar, respectively; Adelyne Hood, violin; William Carlino, banjo.

42838-2	That Good Old Country Town		VD&CR	Vi 21306
42839-2	You Can't Blame Me For That		VD&CR	Vi 21306

### 20 March 1928. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Carson Robison, guitar, and whistling, -2, and vocal, -3; Adelyne Hood, violin.

43159-1	Song Of the Failure		VD	Vi 21331
43160	Where Is My Mama	-2,3		Unissued
43161-1	The Miner's Prayer	-1	VD	Vi 21331

### 8 March 1928. New York

Vernon Dalhart and Carson Robison, vocal duets, joined by Adelyne Hood, -1. Acc. by Hood, violin; Robison, guitar; Murray Kellner, violin.

43336-	In the Hills Of Old Kentucky	-1	VD&CR	Vi 21488
43337-	Drifting Down the Trail Of Dreams		VD&CR	Vi 21488

### 12 April 1928. New York

Vernon Dalhart, vocal. Acc. by unknown violin and guitar; and harmonica, -1.

43561-3	Tired Of Mother--part 1		VD	Vi 21369
43562-3	Tired Of Mother--part 2	-1	VD	Vi 21369

### 23 April 1928. New York

Vernon Dalhart and Carson Robison, vocal duets, joined by Adelyne Hood, -1. Acc. by Robison, guitar; Hood, violin; William Carlino, banjo -2; unknown steamwhistle, -3.

43599-3,4	The Little Green Valley		VD&CR	Vi 21457, HMVAu EA382, ZoE 5212, MW M-4053
43900-3,6	Steamboat	-2,3	VD&CR	Vi 21644
43901-2	There's a Whippoorwill A-Calling		VD&CR	Vi 21644
43902	Climbin' Up de Golden Stairs	-1,2		Unissued

Note: 3 takes of 43902 were recorded on the above date; 3 more were recorded on 23 May 1928,

### 1 May 1928. New York

Vernon Dalhart, vocal. Acc. by own harmonica; Adelyne Hood, violin; Carson Robison, guitar.

43690	The Empty Cradle			Unissued
43691	The Death of Floyd Bennett			Unissued

### 23 May 1928. New York

Vernon Dalhart, Carson Robison, and Adelyne Hood, vocal trio. Acc by their own jews harp, guitar, and violin, respectively; and William Carlino, banjo.

43902-4,6	Climbin' Up de Golden Stairs		VD,CR,AH	Vi 21457, HMVAu EA382, ZoE 5212
-----------	------------------------------	--	----------	---------------------------------

### 5 December 1928. New York

Vernon Dalhart, vocal. Acc. by unknown violin, banjo, and guitar; unknown harmonica, -1; jews harp, -2.

49229	The Ohio River Blues			Unissued
49230-1,2	Polly Wolly Doodle	-1,2	VD	Vi V-40132, ZoE 5779, ZoAu 5779, RZAu T5779, BB B-8406

### 11 February 1929. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1, jews harp, -2; Adelyne Hood, vocal, -3, piano, -4, violin, -5; unknown banjo, -6; unknown guitar, -7.

49232-4	Sippin' Cider	-2,5,6,7	VD	Vi V-40132
48350-1	Sing Hallelujah	-1,3,6,7	VD&AH	Vi V-40050, ZoAu EE204

(Session continued on the next page)

48351-2	Eleven Cent Cotton	-1,2,5		Vi V-40050, ZoAu EE204, BB B-8406
48352-3	Summer Time In Old Kentucky	-4,5,6,7	VD	Vi V-40064
48353-2	Fiddler Joe	-5,7	VD	Vi V-40064

Note: BB B-8406 uses a different, unknown take of 48351.

#### 26 March 1929. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1; Adelyne Hood, violin, -2, piano, -3; unknown guitar; unknown second violin, -4.

49791-3	Roll On, River	-4	VD	Vi V-40075
49792	Alabama Flood Song			Unissued
49793-1	Flood Song	-1,2,4	VD	Vi V-40075
49794	Plucky Lindy's Lucky Day	-3		Unissued

Note: 2 takes of 49794 were recorded on the above date; 2 more were made on 29 April 1929.

#### 29 April 1929. New York

Vernon Dalhart, vocal; with Adelyne Hood, vocal, -1. Accompanied by Dalhart, harmonica, -1, jews harp, -2; Hood, piano, -3, violin, -4; unknown 2nd violin, -5; unknown guitar, -6; unknown banjo, -7.

49794-4	Plucky Lindy's Lucky Day	-3	VD	Vi V-40086
41938-2	Many Years Ago	-4,5,6	VD	Vi V-40094
51935-1,2,3	Ain't Gonna Grieve My Mind	-1,3,5,7	VD	Vi V-40086, ZoE 5779, RZAu T5779, ZoAu 5779, ZoE 4234
51936-1	Hoe Down	-1,2,4	VD	Vi V-40114
51937-1	I Long To See the One I Left Behind	-4,5,6	VD	Vi V-40094
51938-2	Many Years Ago	-4,5,6	VD	Vi V-40094

#### 4 October 1929. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1, jews harp, -2; Bob MacGimsey, whistling, -3; unknown steel guitar, -4; unknown violins, -5; unknown guitar, -6; unknown banjo, -7.

56749-1	The Farm Relief Song	-1,2,4,5,6,7	VD	Vi V-40149, MW M-8144
56750-1	The Crow Song (Caw-Caw-Caw)	-1,2,4,5,6,7	VD	Vi V-40149, MW M-8144
56751-1	Whip-poor-will	-3,4,5,6	VD	Vi V-40162
56752-1	Blue Ridge Sweetheart	-2,4,5,6	VD	Vi V-40162, ZoE 4323

#### 20 November 1929. New York

Vernon Dalhart, vocal. Acc. by own harmonica, -1, jews harp, -2; Russ Gorman, clarinet, -3; Adelyne Hood, violin, -4; John Cali, banjo, -5, guitar, -6; unknown trumpet, -7.

57545-2	Eleven More Months and Ten Days More	-3,4,5,6,7	VD	Vi V-40194
57546-1,2	I'll Get Along Somehow	-1,3,5,7	VD	Vi V-40194, ZoE 4323
57547-1	At Father Powers' Grave	-4?,7	VD	Vi V-40179
57548-1	Be Careful What You Say	-4,6,7	VD	Vi V-40179

#### 20 January 1930. New York

Vernon Dalhart and Adelyne Hood, vocal duets. Acc by Hood, violin, -1; Dalhart, harmonica, -2, jews harp, -3; John Cali, banjo, 4; unknown saxophone, -5; unknown guitar, -6; unknown bass clarinet, -7.

58396-	Calamity Jane	-4,6,7	VD&AH	Vi V-40224
58397-	Hallelujah, There's a Rainbow In the Sky	-1,4,6,7	VD&AH	Vi V-40227
58398-	There'll Be One More Fool In Paradise Tonight	1,2,3,4,5,6		Vi V-40227
58399-	Out In the Great North-west	-1,3,4,6,7	VD&AH	Vi V-40224

#### 1 May 1939. New York,

Vernon Dalhart and His Big Cypress Boys, vocals. Acc. by Charlie Magnante, accordion, -1; Bert Hirsch, violin; John Cali, guitar; Hank Stern, tuba, -2, or string bass, -3; unknown banjo, -4; unknown hca, -5.

BS-036628-	You'll Never Take Away My Dreams	-2,4,5	VDBC	BB B-8170, RZAu G23952
BS-036629-	(Don't Forget Me) Dear Little Darling	-1,3	VDBC	BB B-8229, RZAu G24036
BS-036630-	Lavender Cowboy	-1,2,4,5	VDBC	BB B-8229, RZAu G24036
BS-036631-	Johnnie Darlin'	-1,3	VDBC	BB B-8170, RZAu G23952
BS-036632-	Don't Cry, Little Sweetheart, Don't Cry	-1,3	VDBC	BB B-8191, RZAu G24070
BS-036633-	My Mary Jane	-1,2,4	VDBC	BB B-8191, RZAu G24070

Note: Master numbers on Australian releases prefixed OA instead of BS.



## ROBERTS-MARTIN-ROBERTS DISCOGRAPHY. PART IV: STARR RECORDINGS

Part IV of our discography of recordings by Doc Roberts, Asa Martin, James Roberts, and their musical associates concludes the material cut for the Starr Piano Company and issued on their Gennett label and associated labels. See JEMFQ #24, p. 158 for abbreviations used; to the list of Performer Abbreviations and Pseudonyms, add: LS = Miss Lowell Smith; AT = Alice Turner (Smith pseudonym).

Richmond, Ind. 13 January 1930.

Doc Roberts, violin, -1; mandolin, -2. Asa Martin, guitar, 3; harmonica, -4; vocal, -5. James Roberts, mandolin, -6; vocal, -7.

GS-16086,A	Rye Straw	-1,3	Gen 7221 (R&M), Chm 16026 (JB)
GS-16087,A	Callahan	-1,3	Rejected
GS-16088,A	Long Long Ago	-3,4,7	Rejected
GS-16089,A	Sweet Evalina, Dear Evalina	-3,4,5,7	Rejected
GS-16090,A	Sailor On the Deep Blue Sea	-2,3	Rejected
GS-16091,A	Sally Gooden	-1,3,4	Gen 7221 (DR), Chm 15921 (JB), Spr 2762 (DR)
GS-16092,A	Chicken Reel	-1,3,4	Gen 7110 (DR), Chm 15921 (JB), Spt 9659 (JB)
GS-16093,A	Maneater	-1,3,4	Unissued
GS-16094,A	Hawk's Got a Chicken	-1,3	Gen 7110 (DR), Chm 16026 (JB), Spt 9659 (JB), Spr 2762 (DR)
GS-16095,A	Old Fashioned Picture of Mother	-1,3,4	Rejected

Richmond, Ind. 14 January 1930.

As Above.

GS-16096,A,B	Lilly Dale	-3,5	Rejected
GS-16097,A	Johnny the Drunkard	-2,3,5	Gen 7207 (AM), Chm 15922 (JC), Spt 9642 (ED)
GS-16098,A,B	All That I've Got's Done Gone	-1,3	Chm 16208 (JB), Chm 45135 (DR)
GS-16099,A	The Drunken Man's Dream	-1,3	Chm 16208 (JB), Chm 45135 (DR)
GS-16100,A	(Title not given)	-3,5,6?	Rejected

Richmond, Ind. 25 January 1930.

Dick Parman, vocal, -1; guitar, -2. Miss Lowell Smith, vocal, -3; piano, -4.

GE-16147,A	The Trail Of the Lonesome Pine	-1,4	Rejected
GE-16149,A,B	In the Hills of Old Kentucky	-1,4	Rejected
GE-16152,A	Dark Eyes	-1,3,4	Gen 7127 (DP&LS)
GE-16154	Are You From Dixie	-1,2	Gen 7127 (DP)

Richmond, Ind. 24 April 1930.

Doc Roberts, mandolin, -1. Asa Martin, vocal, -2; guitar, -3. James Roberts, vocal, -4. Jerry Wallace, mandolin, -5.

GE-16523,A	Barefoot Boy With Boots On	-1,2,3,4	Spr 2526 (EB)
GE-16524,A	I Tickled Her Under the Chin	-1,2,3	Gen 7207 (AM), Spr 2526 (EB)
GE-16525,A	Put On Your Old Gray Bonnet	-1,2,3,4,5	Gen 7242 (AM&JR), Chm 16049 (AM&JR), Spr 2659 (B&L), Spt 9774 (D&T)
GE-16526,A	Maggie Dear I'm Called Away	-1,2,3,4	Rejected
GE-16527,A	That's Home Sweet Home To Me	-1,2,3	Rejected
GE-16528,A,B	An Old Fashioned Picture of Mother	-1,2,3	Gen 7242 (AM), Chm 16049 (AM), Chm 33060 (?), Spt 9774 (ED), MW M-4944 (AM)

Richmond, Ind. 25 April 1930.

As above, except add: Roy Hobbs, mandolin, -6. Dick Parman, vocal, -7; guitar, -8. Lowell Smith, vocal, -9; ukulele, -10.

GE-16530,A	The Butcher Boy	-3,4,6	Rejected
GE-16531,A	San Antonio	-2,3,6	Rejected
GE-16532,A	Little Black Moustache	-2,3,6	Rejected
GE-16533,A	Lee County Rag	-3,6	Rejected
GE-16534,A	Scottdale Stomp	-3,6	Rejected
GE-16538,A	I Love You Best Of All	-7,8,9	Gen 7204 (DP&LS), Ch 16010 (DP&LS)
GE-16539,A	If I Only Had a Home Sweet Home	-7,8,9	Gen 7204 (DP&LS), Ch 16010 (DP&LS)

Richmond, Ind. 26 April 1930.

As Above.

GE-16540,A	I've Waited Long For You	-7,8,9	Rejected
GE-16541,A	I Wonder Who's Kissing Her Now	-7,8,9	Rejected
GE-16542,A	It Takes a Long Tall Brownskin Gal	-7,8,10	Rejected
GE-16543,A	Old Fashioned Locket	-7,8,10	Rejected

Richmond, Ind. 16 July 1930.

Dick Parman, vocal, -1; guitar, -2. Lowell Smith, vocal, -3; ukulele, -4.

GE-16829,A	Old Fashioned Locket	-1,2,4	Rejected
GE-16830,A	In the Hills Of Old Kentucky	-1,2,3	Rejected
GE-16831,A,B	The Trail Of the Lonesome Pine	-1,2,3	Gen 7267 (DP&LS), Chm 16055 (DP&LS), Spt 9715
GE-16832,A	I Wouldn't Take Nothing For My Journey	-1,2,4	/(DT&AT) Rejected
GE-16833,A	It Takes a Long Tall Brown Skin Gal	-1,2,3	Rejected
GE-16834,A	For Me and My Gal	-1,2,3	Rejected
GE-16835,A	I've Waited Honey, Waited Long For You	-1,3	/(DT&AT) Gen 7267 (DP&LS), Chm 16055 (DP&LS), Spt 9715
GE-16836	I Wonder Who's Kissing Her Now	-1,2	Rejected

Richmond, Ind. 2 October 1930.

Dick Parman, vocal and guitar.

GN-17126,A	In the Hills Of Old Kentucky	Ch 16300 (DP)
GN-17127,A	Just an Old Fashioned Locket	Ch 16300 (DP), Spr 2542 (PM)
GN-17128,A	What I Saw In Havana	Unissued
GN-17129,A	Charming Betsy	Rejected
GN-17130,A	When I Get You Along Tonight	Rejected
GN-17131	In the Shade Of the Old Apple Tree	Rejected

Richmond, Ind. 15 January 1931.

Asa Martin, vocal, -1; guitar, -2; harmonica, -3. Ed Lewis, autoharp, -4.

GN-17439	The Little Old Jail House	-1,2,4	Rejected
GN-17440,A,B	The Contented Hobo	-1,2	Chm 16299 (AM), Spr 2607 (EB)
GN-17441,A	That's Home Sweet Home To Me	-1,2	Chm 16299 (AM), Spr 2607 (EB)
GN-17442,A	It's Funny When You Feel That Way	-1,2	Chm 16769 (AM), Chm 45067 (AM)

Richmond, Ind. 16 January 1931.

As above.

GN-17443,A	Mind Your Own Business	-1,2	Chm 16272 (AM)
GN-17444,A	A Socker On the Kisser	-1,2,3,4	Chm 16272 (AM)
GN-17445,A	My Cabin Home Among the Hills	-1,2,4	Chm 16769 (AM), Chm 45067 (AM)
GN-17446,A	My Lost Lover On the Sea	-1,2,4	Rejected
GN-17447	Medley Of Old Time Waltzes	-2,3,4	Rejected
GN-17448,A	Gentle Annie	-1,2,3	Chm 16568 (AM)
GN-17449	Medley Of Old Melodies	-2,3,4	Rejected

Richmond, Ind. 19 October 1932.

Asa Martin, vocal, -1; guitar, -2. Roy Hobbs, vocal, -3; mandolin, -4; guitar, -5.

N-18840,A	The Lonely Drifter	-1,2,3,4	Chm 16520 (AM&RH), Chm 45065 (AM&RH)
N-18841	Hot Corn	-1,2,3,4	Chm 16520 (AM&RH), Chm 45065 (AM&RH)
N-18842	All I've Got's Gone	-1,2,3,4	Chm 16539 (AM&RH)
N-18843,A	The Little Old Jail House	-1,2,3,5	Chm 16539 (AM&RH)
N-18844	Down the Hobo Trail To Home	-1,2,3,4	Chm 16529 (AM&RH)
N-18845	Prisoner No. 999	-1,2,3,4	Chm 16529 (AM&RH), Chm 45176 (AM&RH)
N-18846	Havana River Glide	-2,4	Chm 16536 (AM&RH)
N-18847	Wild Cat Rag	-2,4	Chm 16536 (AM&RH)
N-18848	Good-Bye Betty	-1,2,4	Chm 16557 (AM&RH)
N-18849	The Roving Moonshiner	-1,2,4	Chm 16557 (AM&RH)
N-18852	I Must See My Mother	-1,2,4	Chm 16568 (AM), Chm 45176 (AM&RH)

Richmond, Ind. 4 April 1933.

Asa Martin, vocal, -1; guitar, -2. Roy Hobbs, vocal, -3; mandolin, -4. Jess Hatton, banjo, -5. Vertner Hatton, violin, -6. Charles Wilson, violin, -7.

N-19114	Red River Valley Rose	-1,2,4	Chm 16589 (AM&RH), Chm 45133 (AM&RH)
N-19115	I'm On My Way Back Home	-1,2,4	Chm 16589 (AM&RH), Chm 45133 (AM&RH)
N-19116	The Girl By the Rio Grande	-1,2,3,4	Chm 16597 (AM&RH)
N-19117	Shadows and Dreams	-1,2,3,4	Chm 16597 (AM&RH)
N-19118	Gamblin' Cowboy	-1,2,4	Chm 16611 (AM)
N-19119	Down In Old Kentucky	-1,2,4	Chm 16611 (AM)
N-19120	Hook and Line	-1,2,3,4,5,6,7	Chm 16628 (HB&AM&RH)
N-19121	Wish I Had My Time Again	-1,2,3,4,5,6,7	Chm 16628 (HB&AM&RH)

Note: The vocal on N-19120 and N-19121 consists of calls only.

Richmond, Ind. 5 April 1933.

As above.

N-19122	Jake Walk Papa	-1,2,4	Chm 16627 (AM), Chm 45034 (AM)
N-19123	Bronco Bill	-1,2,4	Chm 16627 (AM), Chm 45034 (AM)
N-19124	Wolf County Blues	-1,2,4	Chm 16610 (AM&RH)
N-19125	Medley Of Breakdowns	-1,2,4	Chm 16610 (AM&RH)

\* \* \* \* \*

# MISCELLANEOUS DISCOGRAPHIC CORRECTIONS AND ADDITIONS

BUELL KAZEE Discography (JEMFQ #17, p. 19). Reader Reuben Powell calls to our attention the fact that the two selections issued on Brunswick 338 were also issued on Supertone 2084.

"ARKANSAS TRAVELLER" Discography (JEMFQ #18, p. 51). In "From the Archives" a listing or recordings of the humorous dialog, "The Arkansas Traveler," was given. The following items should be added to that list. Our thanks to Robert Healy and Guthrie Meade for bringing some of these to our attention.

(1901) (Artist not given)--Columbia cyl. 11098  
 (ca. 1912) Len Spencer and Charles D'Almaine--U.S. Everlasting cyl. 1399  
 (1924) Gid Tanner and Riley Puckett--Columbia 15017-D  
 (ca. 1970) J. E. Mainer--Rural Rhythm RR-JEM 198 (LP)

JOHNNY CASH Discography (JEMFQ #22, p. 77). Reader Jorgen Feuss of Germany reports that "The Wreck Of the Old '97" released on Sun 104 is different from the earlier releases of the same title on Sun LP 1270 and LP 1220.

NARMOUR & SMITH Discography (JEMFQ #23, p. 123). David Crisp (JEMF's new advisor from Australia) calls to our attention the fact that one of the Regal Zonophone releases (RZ G22481) was from a Blue-bird rather than Okeh recording. However, RZ G22885 is from Okeh.

CLARENCE GREENE Discography (JEMFQ #24, p. 168). According to E. S. Turner, Tom Ashley's "Haunted Road Blues" (master 11050) was issued on Broadway 4076, in addition to the releases listed.

JOHNNY BOND Discography (JEMFQ #24, p. 186). Don Martin notes that Johnny Bond made some recordings in the late 1950s or early 1960s on the Shasta Label (Shasta album #SH-LP-506). Details on these recordings are not available and will be welcome if anyone can supply them.

VERNON DALHART Discography. We have been receiving many additions and corrections to our continuing Dalhart discography, but are holding them for the time being until they can all be gathered and colated together. Again, we urge readers with any details that are lacking or incorrect to forward to The Editor the correct information.



# "I'M A RECORD MAN"--UNCLE ART SATHERLEY REMINISCES

*[The country music industry paid homage to one of its pioneer recording men last year when it elected Arthur Edward Satherley to the Country Music Hall of Fame. Officially in retirement since 1952 after three and a half decades in the record business, Uncle Art can relate a wealth of facts and anecdotes concerning every aspect of the industry in which he was so prominent. Gene Earle and Norm Cohen interviewed Uncle Art twice (13 December 1970 and 12 June 1971 to tape some of his reminiscences of his long career in the country music industry. The following material is drawn from those interviews; for further biographical information the reader is referred to Ed Kahn's "Pioneer Recording Man: Uncle Art Satherley" (1972 Country Music Who's Who), an article based on Kahn's own interviews with Satherley during 1969. In assembling the following the author is grateful to Lisa Feldman for transcribing one of the interview tapes.]*

Born in Bristol, England, in 1889, Uncle Art grew up with a longing to see the cowboys and Indians of America, and in 1913 booked steamship passage to the New World to realize his desire. He came directly to Wisconsin, which he thought would bring him near the Indians and cowboys, and almost immediately was offered a job with the Wisconsin Chair Company in Port Washington, grading lumber. Wisconsin and the surrounding area being nearly 90% German, his Oxford accent was considered something of a novelty, and he attributes his quick hire to that fact.

Satherley worked for several years in various positions in the furniture business, both for the Wisconsin Chair Company and for the Wisconsin Cabinet and Panel Company, a subdivision of the former outfit that had been bought out by Thomas A. Edison to make cabinets for his own phonographs. In about 1918, the Wisconsin Chair Company decided to go into the phonograph business and Satherley was asked to come back to Port Washington to work for them, starting at the bottom of the business. His first assignment was to handle the technical aspects of making the shellac discs, and he still has in his possession a small black notebook full of formulas for the materials used in making the shellac, the earliest dated in 1918.

Satherley next spent some years selling records. Because established dealers already had exclusive franchises with Columbia or Victor, they could not distribute for the new Paramount label, and the company's salesmen had to devise other means of reaching the buying market. Uncle Art recalls he had no trouble selling as many discs as he could carry at county fairs and similar events, but a more effective means was necessary. As Uncle Art remembers, it was his idea to advertise in the important black newspapers, such as the *Chicago Defender*, the *Norfolk Journal & Guide*, and the *Baltimore Courier*. These ads (those in the *Defender* cost \$1000 each) asked for agents, who could buy ten or more records from the company for 45¢ each and then sell them for 75¢ or more, whatever they could get--up to \$3 and \$4 apiece. "It was so new for the people of America, both black and white, to be able to buy what they understood and what they wanted, that we quickly had several thousand people buying records daily." Within a year they had a thousand dealers competing with Columbia and Victor. Records were sold at house parties; they were sold in established urban ghettos like Philadelphia and Washington, as well as throughout the South.

Uncle Art sold records for Paramount from Nova Scotia to the Florida Keys. He recalls that the two biggest sellers were Ma Rainey and Blind Lemon Jefferson, and they sold almost everywhere. Blind Blake sold well, but only in the South. At the time he was with Paramount, their hillbilly records accounted for only a fraction of the sales that the race music brought in. Even among the artists of the other companies, such as Stoneman, or Puckett, there was none who did as well as Ma Rainey and Blind Lemon.

Uncle Art soon began to supervise the making of recordings as well as selling them. He was responsible for the blues material, while Art Laibly recorded mostly hillbilly music. He recalls Ma Rainey, who called him her "white baby," with affection, and notes with amusement the time when he stood behind Blind Lemon during a recording session and whispered the words of a song in his ear. According to Uncle Art, the Wisconsin Chair Co. occasionally hired writers to write songs for their artists, and this seems to have been the case with Blind Lemon on at least one session.

One of the first hit recordings that Uncle Art had supervised was "My Lord's Gonna Move This Wicked Race" (Paramount 12035), made in 1923 in New York by the Norfolk Jubilee Quartet. He had paid the members of the group \$100 apiece for eight or twelve numbers plus the train fare from Norfolk, Va., to New York. When they returned, he always gave them a gift--"either a hard hat, which they loved in those days, or else a bunch of neckties and collars, which they bought on the Bowery for about four for a buck . . . We treated them like we would like to be treated. . . I did not do this the way a Southerner would go about recording . . . I had a different idea, because I didn't know what a Negro was when I came to America. I knew what a Kaffir was, and a Hottentot and a Zulu--part of the British Empire. But I didn't know about our own here, you know. But I quickly came to understand that they were Americanized and spoke the same tongue as we do." When recording black artists,

" . . . I didn't just say, 'Sing this and go out and have a drink somewhere.' I spent my time in that studio getting them ready for the people of the world. . . When I spoke to those Negroes, I would talk to them, I would tell them something about my background as an immigrant. I would tell them what we had to expect. Then when I found that I had these Negroes in a feeling, I would ask, 'Before we sing this spiritual . . which one of you have lost a loved one in the last year or so?' And one would step forward. Then I would say to the fellow that had some preaching experience, 'Just say a little short prayer before we start preaching.' This was not an act on my part. It was the simplicity of a simplicity to be an honest man, to give them what they wanted back. And the only way to get it back was to get what they felt in their souls. How many recording men know that? . . . It's all a study. You just don't go in like animals and talk to people, whether they're white, black, pink, or any color. You just have to know their life a little bit, and they have to know that you're not going to hurt them, too."

While Satherley was in charge of the Paramount studios in New York and Port Washington, he supervised recordings for the Grey Gull company, an outfit owned by a banker named Shaw in Boston. They purchased or leased Paramount masters for their label.

In about 1929, Uncle Art left Paramount to work for QRS, a piano roll manufacturer that expressed an interest in getting into the record business. The only executive Uncle Art recalls with QRS at the time was a Max Courtlander. Many of QRS's recordings were actually made in the Queens, New York studios of the Starr Piano Co. (Gennett). However, Uncle Art soon found out that the QRS people were not seriously interested in phonograph recordings per se, but were only trying to build up a company for financial motives, planning to sell it as soon as its stocks had risen high enough; he then left QRS to work for the Plaza Music Co. The people at QRS were mostly metropolitan men; they didn't understand country people (white or black) and didn't feel like putting too much effort into the recording business. After QRS quit the record business, they sold many masters to Paramount; some may have been sold directly to Grey Gull. This network of interrelationships explains the long-unknown source of Gene Autry's 1929 Grey Gull recordings. They were originally made by Gennett for QRS, and then sold to Grey Gull either directly or through Paramount.

In August 1929 Plaza Music and some other companies were merged into a new unit, the American Record Corp., and it was while he was with this company that Uncle Art began making field trips to the South to record country music, both black and white. For over two decades he recorded some of the most popular hillbilly and blues artists of the day. Uncle Art still has in his possession his notebooks, in which he has listed, alphabetically by artist, all the recordings that he supervised (see Commercial Music Documents, following this article), from 1932 through mid-1951. Among the artists whose recordings he supervised regularly were Roy Acuff, the Allen Brothers, Gene Autry, Big Bill Broonzy, the Carlisle Brothers, Leroy Carr, Blind Boy Fuller, Memphis Minnie, Bob Wills, and Clarence Williams.

Uncle Art recalled in detail the steps involved in the physical manufacture of a record. The original wax master was made of beeswax and stearic acid. These wax masters were made in Connecticut by a man named Matthews; all steel needles were also made there. The masters were made plain, with a hole, and shipped in fitted tin cans packed with cotton. They were refrigerated until required for use, at which time one fellow would scrape the master with a razor blade until the surface was like a mirror. Then the masters would be put in a warming cabinet until they had warmed up to the appropriate temperature. The styli were also warmed, because they were made of diamond or sapphire and were very brittle. In general, they never played back a wax master, except occasionally to hear how they were doing. These masters were immediately re-shaved and re-used. Three wax masters representing three successive takes were made. They were all sent to New York or Chicago for processing. When Uncle Art returned from a month or six weeks of recording, he'd have three or four hundred test pressings waiting for him. His next task would be to listen to them all and make his catalog selections.

The entire process involved fine work, and one had to be an expert to do it properly. Uncle Art recalled many a session when he had to turn the crank to pull up the weights to drive the turntable. Those weights were 100 pound



blocks of concrete or iron. Occasionally, ". . . we'd be in the middle of a recording and the rope would snap and, man, it would come down--you'd think the entire building was gone."

Each wax master was copper plated in a copper sulfate bath. When the plating was completed, the master was removed from the baths and the copper was stripped away. Then the wax man would take the wax master, re-polish it with his razor blade, and ready it for use again. The copper master was dipped in graphite and used to obtain a mother. Generally several mothers were made from a single master; and from each mother many stampers could be made. Thus, for a popular record, twenty or thirty stampers would be made, and as many presses could be put to work at one time. A good stamper was usable for four to six hundred pressings. The copper masters were kept in a vault. A large company like Victor or Columbia probably had 100 tons of copper tied up in masters, Uncle Art stated. Each one is treated at least once annually with a certain type of silicone to make sure the grooves are preserved.

Although there were early artists who were very popular, such as Mac and Bob, and Vernon Dalhart, Uncle Art sees Gene Autry's recording of "That Silver Haired Daddy of Mine" as really opening up the field of hillbilly music; and much of the credit for the success of Autry and the recording goes, in Uncle Art's opinion, to a handful of people at Sears, Roebuck & Co. who encouraged the WLS Barn Dance and the distribution of records through the catalog. Thanks to the Sears outlet, ARC's money, and the fact that America was right for it at the moment, Autry's recording became an overnight hit. Uncle Art, whose own role in Autry's initial successes should not be underestimated, was also instrumental in forwarding Autry's film career; it was he who suggested to Herbert G. Yates of Consolidated Films, Inc., that they film Autry. Yates at first demurred, but Satherley persisted; finally one of Yates' associates interviewed Autry in Chicago, and soon he got in pictures. At first, Gene had a rough time with the horses--Uncle Art himself having had more riding experience during his service in Britain as a cavalryman. Another offshoot of Autry's early popularity was the tremendous sales of his song folios. M. M. Cole followed the artists of the WLS Barn Dance closely, and published folios for all the prominent ones. Gene Autry folios sold at a rate of 2000 per day, Uncle Art recalls.

Art Satherley is often considered an A&R man; he prefers to call himself a record man.

"Having had the experience I had in actually running a plant, I was fortunate enough to be able to talk all phases of the business . . . An A&R man means nothing to me, unless he has the background of the industry and what it's all about. A song is more than a song, a song is what the people would accept . . . I believe that I was a full-fledged man capable of telling the world, even now, what happened when we first put music on a disc or on a cylinder."

--Norm Cohen



Front, center--Art Satherley; rear, left to right--Norm Cohen, Ken Griffis, Gene Earle



## COMMERCIAL MUSIC DOCUMENTS: NUMBER ELEVEN

As indicated in the preceding article on Arthur Satherley, he has had in his possession since his retirement several large notebooks full of recording and release data on the many artists with whom he worked while he was with ARC/Columbia. From the period of 1941-1951, these listed contract details, song titles, matrix numbers, recording rates, publishers, release dates, and generally release numbers, for Columbia's "exclusive artists." A typical example, reproduced on the following page is the contract with Memphis Minnie for the two years beginning with 1 September 1945. Satherley's notebooks included similar contracts for hillbilly as well as race or blues artists. Memphis Minnie was one of many blues artists managed at that time by Lester Melrose. It is interesting to note that almost all of Melrose' talent was paid a flat payment per recording and no royalties. The usual procedure (particularly with hillbilly artists) seems to have been the opposite: payment on a royalty basis only. Memphis Minnie's rising value in Columbia's eyes can be traced by the payment per recording noted in the various contracts in Satherley's possession. For the year commencing 1 September 1943, Memphis Minnie was paid \$20 per recording. As of 1 September 1945, she was paid \$35 per recording; and as of 1 September 1948, \$45. By comparison, Big Bill Broonzy, another very popular blues artist managed by Melrose, received \$17.50 starting with his 12 December 1939 contract. This was increased to \$50 per side as of 1 November 1946. Blind Boy Fuller, who was not with Melrose but nevertheless was paid on a flat fee basis, received \$20 for each recording between 4 March 1940 and 3 March 1941. Artists who elected payment on a royalty basis were compensated according to the leverage they could exert on Columbia. New or less popular artists received  $\frac{1}{2}\%$  royalty based on 90% of the sales. More popular artists could get up to 4 or 5% of 90% of sales. (For a record that sold at 50¢, sales would have to exceed 10,000 for an artist to get \$50 royalties if his contract called for 1% royalty rate.) Our thanks to "Uncle Art" for making these valuable documents available to the JEMF.

\* \* \* \* \*

FROM THE ARCHIVES: *Talking Machine World*, 15 November 1925

## "Wreck of the Shenandoah" Withdrawn by Victor Co.

**Manufacturers Take Unusual Action in Connection With Record of Song Based on the Recent Disaster to Big American Airship**

The Victor Co. has received much favorable comment on its recent action in withdrawing from the market the record of the "Wreck of the Shenandoah," designed to commemorate the recent disaster to the airship in Ohio. The action aroused much interest because of its unusual character and in the trade particularly because of the frankness of the letter announcing the withdrawal of the record, which read:

"Out of deference to the family of Commander Lansdowne, of the Shenandoah, we have decided to make no more shipments of record No. 19779—Wreck of the Shenandoah. The record listed on the other side will be re-issued, doubled with some other appropriate number.

"In taking this action we feel justified in pointing out to the trade that it is our opinion that great care must be exercised in the issuance of songs of this character. We think a mistake has been made. Such being the case, the best thing to do is to acknowledge it frankly, even though there be a great demand for the record.

"We feel certain that you will agree with us that it would be unseemly to give the appearance of wishing to capitalize a national disaster. We think it is our duty, and we feel sure you will concur in the thought, not to in any way bring distress upon the survivors or those who have been bereaved by such occurrences as the loss of the Shenandoah.

"Wherever an error in judgment has been made in regard to so delicate a matter as this, we are quite sure that the common decencies demand an acknowledgment of the error, and also that an effort be made to counteract whatever harm may have ensued.

"We sincerely trust that we will have your co-operation in spreading this idea in your communities."



Contract  
EXCLUSIVE ARTIST

MEMPHIS MINNIE  
C/o Lester Melrose

Race

DATED July 19, 1945

TERM Two Years

COMMENCING September 1, 1945

ENDING September 1, 1947

8 per year

RECORDINGS none

ROYALTY

ADV.-ON-ACCT. \$35.00 per recording

FLAT PAYMENT payable to Melrose  
the pay for accomp.

OPTION One year

REMARKS: OPTION EXERCISED:  
Cont. expires  
8/31/48

SEE NEW CONTRACT

DATE MADE	MATRIX NO.	TITLE	PUB.	DATE O.K'D	DATE PAID	AMT PAID	MONTH LISTED
2/26/46	CCO-4504 CCO-4505	I'M SO GLAD HOLD ME BLUES	Wabash	3/29/45			3/24/47
9/20/46	CCO-4506 CCO-4507 CCO-4508 CCO-4509 CCO-4625 CCO-4626 CCO-4627 CCO-4628 CCO-4629 CCO-4630 CCO-4631 CCO-4632 CCO-4968 CCO-4969 CCO-4970 CCO-4971	KILLER DILLER MOANING BLUES GOT TO LEAVE YOU THE MAN I LOVE GOT TO LEAVE YOU KILLER DILLER MOANING BLUES HOLD ME BLUES FISHMAN BLUES WESTERN UNION MY MAN IS GONE LEAN MEAT WON'T FRY THREE TIMES SEVEN BLUES DAYBREAK BLUES MILLION DOLLAR BLUES SHOUT THE BOOGIE	" " " " " " " " " " " " " " " "	37977 37977 37579 30134 37579 37977 37579 30120 30120 38099 37579 38099 30120 30120 38099			11/17/47 11/17/47 7/21/47 8-16-45 7/21/47 2-16-48 5/17/48 5/17/48 2-16-48

## COMMERCIAL MUSIC GRAPHICS: TWENTY

Although it is not the purpose of this series to explore American business history, it is hoped that some of the particular items reproduced will be of value to historians who are developing sound-recording company genealogy. Two previous features displayed a 1924 Vocalion advertisement of fiddler Uncle Am Stuart (Graphics Number Five) and a pair of 1928 Vocalion sleeves (Graphics Number Fourteen). Reproduced here in exact size is an eight-page Vocalion catalog for March 1930 of old time music. Technically, it is a supplement to an inclusive, general, or annual compilation of Vocalion's recordings. This item is intrinsically interesting as a piece of musical ephemera; it is also of use to discographers and folklorists.

The Vocalion chronology can be summarized briefly: During 1915 the Aeolian Company, a maker of fine organs and pianos, added phonographs and records to its product line. The original Aeolian-Vocalion vertical-cut discs gave way in 1918 to Vocalion lateral-cut discs, and late in 1924 the record name was purchased by the Brunswick Company. In the spring of 1930 both the Brunswick and Vocalion labels were acquired by Warner Brothers Pictures. During the Great Depression years the Vocalion and Brunswick names were themselves absorbed by the American Record Corporation, itself a subsidiary of Consolidated Film Industries. When the Columbia Broadcasting System purchased ARC in 1938, Decca Records picked up the rights to pre-1932 Brunswick and Vocalion material. In recent years Decca has used the Vocalion name for certain budget-line LP reissues of artists such as Pearl Bailey, Bill Monroe, Ernest Tubb, and Teresa Brewer.

No simple outline can do justice to the fantastic complexity of those record labels which spanned the acoustical-to-stereo decades. Here, I wish only to add a few comments to the depicted VOCALION RECORD ALMANAC OF OLD TIME TUNES. The term "old time," of course, is understood as a synonym for "folk," "country," "western," or "hillbilly." Vocalion's Anglo-American folk music series was issued in a 5000 to 5504 numerical block of ten-inch 78 rpm double-faced discs, which ran from 1926 through 1935. Hence in this decade--encompassing prosperity, depression, and the New Deal--the 5000 block included more than 1000 renditions of nearly 1000 songs or instrumental tunes. A precise count without actual listening to each record is virtually impossible because some titles appeared as side A and B of the same disc, while other records held multiple pieces.

The "time" position of this particular catalog along a numerical array from 5000 to 5504 is occupied by item 5394, the highest label number announced for February, 1930, "Double Eagle March/Hawaiian Medley." A close scrutiny of the catalog's pages reveals that not every single disc released from 5000 up to 5394 was kept in stock through 1930. Records which sold poorly were not reissued after initial pressings were depleted. Contrariwise, some early Vocalion discs of popular pioneer artists were marketed continually from 1926 through 1935. For example, this ALMANAC holds such early numbers as Uncle Dave Macon's "Braying Mule" (5011) and the Hill Billies' "Fisher's Hornpipe" (5017).

I cannot speak to the interests of all readers of the *JEMF Quarterly*, but I do know that some are repelled by endless discographical listing. I

myself enjoy lists, and in this catalog I am struck by the very great number of, and variety in, folksongs netted by Vocalion's scouts. The conceptual questions hidden in the term "folksong record" are fascinating. It does not take much reading to infer that the same artists recorded traditional as well as non-traditional material at the same sessions for the same Vocalion A & R men. We know that company agents basically sought music that would sell. But within the general parameter of commercial worth, we have no information on the particular esthetic which shaped the Vocalion 5000 block.

I leave to readers any comments they wish to offer on the subject of illustrations in this ALMANAC. The photograph of young guitarist Dutch Coleman is useful in that he is unknown to present-day collectors. David Freeman, while issuing in 1970 the LP, Echoes of the Ozarks (County 518), guessed that Dutch Coleman was from Booneville, Arkansas. Perhaps this picture will bring further data to the surface. Why Vocalion devoted a portion of its catalog to "Chirolgy, the science of hand reading," is a mystery to me. I prefer to the palmist's hand the tiny cover drawing of the banjo-picking lad and his buckskin-clad comrade. While the frontiersman guards a covered wagon he is bemused by his musical companion. This is truly an American vignette of rifle and banjo as shapers of national identity.

To conclude my response to the catalog: In 1930 Vocalion offered its readers a chance to fill out and submit a popularity coupon. Unfortunately, there is no friendly dealer in my vicinity who continues to carry Old Tunes on 78 rpm records. Hence, I am sharing my favorite selection from the 1930 ALMANAC with friends of the John Edwards Memorial Foundation. My choice is: Blind Uncle Gasford's "Assi Dans la Fenetre de ma Chambre" on Vocalion 5280. What do you prefer?

Does a catalog reveal more than its exact contents--picture, titles, artists, numbers? Is such an item just a discographical publication? My questions are rhetorical; however, I do believe that record listings are very rich in resources for students of American folk and popular culture. Accordingly, such graphics should be used to open new modes of investigation by discographers, folklorists, and historians. Working alone or together, students can draw considerable value from the types of sound-recording ephemera reproduced in Commercial Music Graphics.

--Archie Green  
University of Illinois  
Champaign, Illinois



**T — Continued —**

Trundle Bed Frank and James McCravy 5255  
Turkey in the Straw Three Old Cronies 5134  
Turnip Greens Wonder State Harmonies 5275  
Twinkle, Twinkle Little Smith & Ga. Fd. Bd. 5268  
Two Old Soldiers Arkansas Charlie 5292  
Two Orphans George Renuau 5108

**U**

Uncle Ned Uncle Dave Macon 5011  
Unclouded Day The Smoky Mt. Sac. Singers 5185  
Unknown Soldier's Grave The Dalhart 5089  
Utah Trail, The Bob and Monte 5279

**W**

Wabash Cannon Ball, The Ballard Cross 5377  
Waggoner Uncle "Am," Stuart 5036  
Walking in the Parlor The Hill Billies 5024  
Walking in the Sunlight Dixie Sac. Singers 5160  
Walking with My Savior Freeman Quartette 5316  
Walk Along, John Highbright's Oak Strut, 5339  
Wanderer, The E. Arthur, Wm. Rexroat 5335  
Wandering Gypsy Girl Emory Arthur 5234  
Way Down in Georgia Thompson's H. Town, 5317  
Way Down the Old Plank Road Macon 5097  
We All Grow Old in Time Arkansas Charlie 5367  
We Are Up Against It Now Dave Macon 5009  
We Got a Look Into This Merv's H. Sena, 5338  
We Shall Wear a Crown Rexroat's Singers 5345  
Weeping Willow Tree, The George Renuau 5108  
Weeping Willow Stripling Brothers 5365  
We Need a Change in Business Macon, Hark, 5374  
We're Marching to Zion Smoky Mt. Sac. Sing, 5311  
We Sat Beneath the Maple on the Dalhart 5044  
West Virginia Hills Kanawha Singers 5142  
What Are They Doing in Fr., Jaa, McCravy 5194  
What the Engine Done Hank Smith 5318  
What Kind of Shoes You Rexroat's Singers 5345  
When I'm Gone You'll Soon MeFar, Gard, 5201  
When I Shall Cross Over the Dark Renuau 5207  
When It's Springtime in the Bob, Monte 5279

When It Was Single McFarland and Gardner 5122  
When Our Lord Shall Come McFarl., Gard, 5124  
When the Moon Shines Down Dalhart, Rod, 5213  
When the Roses Bloom McFarland, Gard, 5027  
When the Sun Sets Down Dalhart, Rod, 5214  
When the Sunset Turns This Renuau 5300  
When the World's All Done This Renuau 5029  
When We Go to Glory Land El Or Sac Sing, 5232  
When We Turn Out the Old Bob, Monte 5343  
When Ye're Gone I Won't MeFar, Gard, 5201  
Where is My Minnie McFarland, Gardner 5197  
Where the River Shores Flow McFar, Gard, 5119  
Where We Never Grow Old Smoky Mt. Sac. Sin, 5119  
Whispering Gypsy Girl Emory Arthur 5234  
Whispering Hope McFarland and Gardner 5192  
White Rose, The E. Arthur, Wm. Rexroat 5335  
Whoop 'Em Up Cindy Uncle Dave Macon 5099  
Whosoever Menneth Me McGhee, Walling 5251  
Why Not Tonight Arthur's Sacred Singers 5245  
Wild Bill Jones Keesinger Brothers 5248  
Will There Be Any Stars Smoky Mt. Sac. Sin, 5176  
With Joy We Sing Freeman Quartet, 5276  
Won't You Come Over to My F. J. McCravy 5196  
Wreck of the C. & O. No. 5, The Dalhart 5140  
Wreck of the Number Nine, The Dalhart 5350  
Wreck of the Royal Palm, The Dalhart 5138  
Wreck on the Southern 97, The Renuau 5029

**Y**

Yellow Dog Blues-FT. Wise String Orch. 5360  
You Give Me Your Love and I'll MeFar, 5129  
You're as Welcome as the Fl. McFarland 5128  
Your Mother Still Prays Gray's Cow Band 5301  
Your Mother's to Leave Arthur and Owens 5244  
You Will Never Miss Your Mother Renuau 5030

**Z**

Zeb Turney's Gal Vernon Dalhart 5087

ALL GOOD MUSIC MAY BE FOUND  
ON VOCALION RECORDS

All Vocalion Records 75c Each

For Sale by

**A**RE YOU taking advantage of the opportunity offered you to indicate who and what you would best like to hear on Vocalion Records of Old-Time Tunes? There's a coupon inside, and if you didn't fill it out and turn it in last month, be sure to do so this time. You certainly have some preferences of Vocalion Artists and Old-Time Tunes you would like to hear. Indicate them on the coupon enclosed and Vocalion will try to make the records you would specially like to hear.



# FEBRUARY RELEASES OF OLD-TIME TUNES ON VOCALION RECORDS

All Vocalion Records 75c each



## Dutch Coleman

gives you

## New Ground Blues

## Granny Get Your Hair Cut

### VOCAL

My Little Girl . . . 5390  
Sailing Out on the Ocean . . . 75c  
Vocal with Guitar  
Haskell Wolfenbarger

### INSTRUMENTAL

Double Eagle March . . . 5394  
Instrumental with Guitars, . . . 75c  
Banjo and Harmonica  
Cal Davenport and His Gang  
Hawaiian Medley Instrumental  
Tennessee Ramblers

Dream Waltz Instrumental . . . 5388  
My Carolina Girl Vocal, Orch. . . 75c  
Southern Moonlight Entertainers

### SPECIALTY VOCAL

This Morning — This Evening . . . 5386  
So Soon . . . 75c  
Vocal with Guitar and Clarinet  
Sleeping at the Foot of the Bed  
Vocal with Guitar  
Clarence Ganus

### VOCAL

New Ground Blues . . . 5391  
Granny Get Your Hair Cut . . . 75c  
Vocal, Guitar Dutch Coleman

Always In the Way . . . 5392  
The City of Sighs and Tears . . . 75c  
Vocal Duet with Mandolin,  
Harmonica and Guitar  
McFarland and Gardner

When the Blue Eyes Met the . . . 5393  
Brown . . . 75c  
Be Home Early Tonight  
Vocal with Guitar Leon McGuire

When the Sun Goes Down . . . 5387  
From the Heart of the West . . . 75c  
Vocal Duet with String Orch.  
Bob and Monte

Free Little Bird . . . 5389  
Little Bonnie Vocal Duet with . . . 75c  
Violin, Guitar and Mandolin  
Ridgel's Fountain Citizens

# COMPLETE LIST of OLD TIME TUNES on Vocalion Records

continued on next page

**A**  
Abide With Me Smoky Mt. Sacred Singers 5257  
Adam and Eve Charlie Oaks 5113  
Alcoholic Blues Otto Gray 5147  
All Night Long De Ford Bailey 5284  
Alloona Wreck Clarence Ganus 5284  
Am I Blue-FT The Vernon Dalhart 5090  
Arkansas Pullet Reaves White Co. Orchestra 1296  
Arkansas Traveler, The Three Old Cronies 5260  
Arkansas Waltz-Wis Bob Larkins and Family 5134  
Are You Happy or Lonesome So Moon Ent. 5329  
Are You Tired of Me, Darl, McFarl, Gard. 5128  
Assi Dans la Fenetre de ma Cham, Ganp 5158  
As Willie and Mary Strolled by the McGee 5310

**B**  
Bad Companions George Reneau 5079  
Back to Hawaii and You Bob and Monte 5273  
Baggage Coach Ahead McFarland, Gardner 5202  
Baile Waltz, Hight and Clark Switters 5325  
Bake That Chicken Pie Macon Re-Jar Dm. 5148  
Bald and Chain Blues Happy Bud Harrison 5270  
Barbara Allen Delma Delaney 5280  
Barbaric Boy With Boots On Girl's Band 5140  
Be a Foot Rag Smith's Garage Fiddle Band 5256  
Beautiful City of Zion Gumbros Quartette 5324  
Beautiful Herd of Sheep Frank King 5308  
Beautiful Isle of Somewhere McFarl, Gard. 5192  
Behind These Gray Walls Vernon Dalhart 5089  
Be Home Early Tonight Gray's Cow Band 5301  
Be Ready Ridgel's Fountain Citizens 5361  
Betsy Brown The Hill Billies 5018  
Better Get Out of My Way Dalhart's Tex Pan 5092  
Bible's True, The Uncle Dave Macon 5098  
Big Footed Nigger In the Sand Stripling Br 5321  
Big Rock Candy Mountains, The Luther 5278

**C**  
Cackling Hen The Hill Billies 5020  
Call Me Back Again McFarland and Gardner 5285  
Call Me Back, Pal O' Mine McFarl, Gardner 5364  
Cal West's Vodel Blues Pt. II West 5361  
Casey's Vodel Blues Pt. II West 5361  
Careless Love McFarland and Gardner 5125  
Cast Thy Bread Upon Gannus Bros Quartette 5324  
Chattanooga Blues Lester McFarland 5121  
Chevrolet Car Sam McGee 5254  
Chewing Gum (She Was Always) Macon 5040  
C-h-i-c-k-e-n Spells Chicken McGee Bros. 5150  
Clover Blossom Robert A. Gardner 5126

**D**  
Dile Them Cabbage Down Dave Macon 5042  
Billie In the Low Gr'n'd Unc 'Am' Stuart 5038  
Billy Boy Thompson and His Home Towners 5258  
Billy Richardson's Last Ride Dalhart 5045  
Billy, The Kid Vernon Dalhart 5137  
Blind Boy, The Arthur 5358  
Birmingham Bertha-FT Noone Ap. Cl. Orch 1296  
Blind Child's Prayer McFarland, Gardner 5184  
Blooming Youth Sacred Harp Singers 5273  
Blue Eyed Girl The Hill Billies 5017  
Boll Weevil Charlie Oaks 5173  
Boolegger's Song, The Emory Arthur 5385  
Boy's Best Friend is His Mother, A Oaks 5170  
Braying Mule Uncle Dave Macon 5011  
Breaking of the St. Francis Dam Edd Ruce 5216  
Bright Sherman Valley McFarland, Gardner 5174  
Bring Back to Me My Boy Arthur, Owens 5244  
Broken Engagement, The McFarl, Gard. 5202  
Broken Hearted Lover Davenport and Gang 5371  
Buck Dancer's Choice Sam McGee 5024  
Buck-Eyed Rabbits The Hill Billies 5023  
Build Me a Bungalow Reveal sced C. Sing. 5025  
Bully of the Town McFarland and Gardner 5026  
Bum & Rush, The Craver and Tanner 5352  
Bye and Bye Frank and James McCravy 5193

## WHAT IS REVEALED BY YOUR HAND?

Chirolgy, the science of hand reading,

is an experimental science based on observation whose aim is the interpretation of the lines and mounts of the palm and fingers, and the exterior shape of the hand.

It is not an occult science. There is nothing magical or mysterious about it. Briefly, chirolgy teaches us to know ourselves and others by lifting the veil that hides what lies in the future.

Continued on Next Page







## 1 — Continued

I Slept Beautifully	Frank King	5309
Is It Far?	Flat Creek Sacred Singers	5232
It Can't Be Done	Otto Gray	5250
Tickled Her Under Chin	Arthur Rexroat	5232
Tickled Nancy	Uncle Dave Macon	5109
I've Got the Mourning Blues	Dave Macon	5095
Want My Life to Testify	Fresman Quar	5357
Was Born Four Thousand	MacF. Gard	5028
Will Sing of My Redeemer	McFar. Gard	5124
Will I Was a Single Girl Again	Harbreader	5063
Wonder How She Did It	Folk's Thompson Town	5300
Wonder How She Did It	Thompson Town	5266

➤

5299	Jenny on the Railroad	Carter Bros. and Son	5299
5240	Jerusalem, Mourn	Gumbrland Mt. Entert.	5240
5276	Jessie Knows How	Freeman Quartet	5276
5271	Jesus Knows the Way	Gumbr Bros. Quartet	5271
5316	Jesus Lover of My Soul	Uncle Dave Macon	5316
5177	Joe Turner's Blues	Leslie McFarland	5177
5145	Just a Medley	Dalhart and Robison	5145
5175	Just Before the Battle, Mother	McFarland and Robison	5175
5075	Just Before the Battle, Mother	McFarland and Robison	5075
5100	Just Tell Them That You Saw Me	Uncle Dave Macon	5100
5312	Just the Thought of Mother	Gumbr Bros.	5312

## K

Keep My Skillset Good and Greasy	Macon	504
Kennedy Rag	Stripling Brothers	5382
King I Love, The	Freeman Quartet	5368
Kinzie, The	Vernon Dabart	5102
Kissin' on the Sly	Uncle Dave Macon	5013
Kitty Waltz	The Hill Billies	5019
Kitty Wells	The Hill Billies	5018
Knoxville Blues	Sam McGee	5101
Knoxville Gal	McFarland and Gardner	5121

## 1

Last Mile of the Way	McFarland, Gardner	528
Last Night When My Willie Came Home	Gardner	5095
Lay My Head Beneath the Rose	McFarland, Gard.	5199
Leather Breches	Under 'Am. Stuart	5037
Leather Breches	Carter Brothers and Son	5295
Leave It There	Frank and James McCravy	5193
Les Backer's Yodeling Blues	Leo Backer	5235
Letter Edged in Black	The Geo. Reneau	5038
Letter That Came Too Late L. C.	McFarland	5184
Levee Breaking Blues Part I	Harrison	5332
Levee Breaking Blues Part II	Harrison	5332
Levee Breaking Blues	Harrison	5332
Life and Death of J. James Maccon	Kurtke,	5356
Life's Railway to Heaven	Geo. Reneau	5030
Lightning Express,	The McFarland, Gard.	5200
Lily of the Valley,	The McGhee and Welling	5251
Lime Rock	Smith's Garage	5336
Linen to the Mock Bird	Marabeth, Collie	5282

# WHAT IS REVEALED BY YOUR HAND

(Continued)

indicated on the chart in that division. Where the division of your hand is pronounced, it means that you are possessed of a full measure of the qualities indicated. Thus, with this as a guide, you may develop the qualities in which you are lacking and in that way partially become master of your own destiny.

**M — Continued**

My Carolina Home	McFarland and Gardner	5120
My Castle on the Nile	Wander S. Harmon,	5116
My Family Has Been a Crooked McGee Co.	Emory Ballard	5117
My Girl—She's a Lulu	Emory Ballard	5088
My Little Home in Tennessee	Buell Kane	5091
My Mother	Emory Ballard	5231
My Mother-in-Law	Emory Ballard	5354
My Poodle Dog	Ballard Gross	5359
My Troubles Will Be Over	Freeman Quartette	5289
My Wild Irish Rose	McFarland and Gardner	5191
My Wild Irish Rose	Macbeth and Collins	5282

## Z

Nancy Rowland	5349
Nearly the Sweetest	5263
New Orleans Blues	5262
New York Card The	5261
New Orleans Mama	5260
New Prisoner's Song	5259
New River Train	5258
No, Not One	5257
Nobody's Business	5256
Nobody's Darling	5255
Nobody's Heart	5254
Nocturnal	5253
Nocturnal	5252
Nocturnal	5251
Nocturnal	5250
Nocturnal	5249
Nocturnal	5248
Nocturnal	5247
Nocturnal	5246
Nocturnal	5245
Nocturnal	5244
Nocturnal	5243
Nocturnal	5242
Nocturnal	5241
Nocturnal	5240
Nocturnal	5239
Nocturnal	5238
Nocturnal	5237
Nocturnal	5236
Nocturnal	5235
Nocturnal	5234
Nocturnal	5233
Nocturnal	5232
Nocturnal	5231
Nocturnal	5230
Nocturnal	5229
Nocturnal	5228
Nocturnal	5227
Nocturnal	5226
Nocturnal	5225
Nocturnal	5224
Nocturnal	5223
Nocturnal	5222
Nocturnal	5221
Nocturnal	5220
Nocturnal	5219
Nocturnal	5218
Nocturnal	5217
Nocturnal	5216
Nocturnal	5215
Nocturnal	5214
Nocturnal	5213
Nocturnal	5212
Nocturnal	5211
Nocturnal	5210
Nocturnal	5209
Nocturnal	5208
Nocturnal	5207
Nocturnal	5206
Nocturnal	5205
Nocturnal	5204
Nocturnal	5203
Nocturnal	5202
Nocturnal	5201
Nocturnal	5200
Nocturnal	5199
Nocturnal	5198
Nocturnal	5197
Nocturnal	5196
Nocturnal	5195
Nocturnal	5194
Nocturnal	5193
Nocturnal	5192
Nocturnal	5191
Nocturnal	5190
Nocturnal	5189
Nocturnal	5188
Nocturnal	5187
Nocturnal	5186
Nocturnal	5185
Nocturnal	5184
Nocturnal	5183
Nocturnal	5182
Nocturnal	5181
Nocturnal	5180
Nocturnal	5179
Nocturnal	5178
Nocturnal	5177
Nocturnal	5176
Nocturnal	5175
Nocturnal	5174
Nocturnal	5173
Nocturnal	5172
Nocturnal	5171
Nocturnal	5170
Nocturnal	5169
Nocturnal	5168
Nocturnal	5167
Nocturnal	5166
Nocturnal	5165
Nocturnal	5164
Nocturnal	5163
Nocturnal	5162
Nocturnal	5161
Nocturnal	5160
Nocturnal	5159
Nocturnal	5158
Nocturnal	5157
Nocturnal	5156
Nocturnal	5155
Nocturnal	5154
Nocturnal	5153
Nocturnal	5152
Nocturnal	5151
Nocturnal	5150
Nocturnal	5149
Nocturnal	5148
Nocturnal	5147
Nocturnal	5146
Nocturnal	5145
Nocturnal	5144
Nocturnal	5143
Nocturnal	5142
Nocturnal	5141
Nocturnal	5140
Nocturnal	5139
Nocturnal	5138
Nocturnal	5137
Nocturnal	5136
Nocturnal	5135
Nocturnal	5134
Nocturnal	5133
Nocturnal	5132
Nocturnal	5131
Nocturnal	5130
Nocturnal	5129
Nocturnal	5128
Nocturnal	5127
Nocturnal	5126
Nocturnal	5125
Nocturnal	5124
Nocturnal	5123
Nocturnal	5122
Nocturnal	5121
Nocturnal	5120
Nocturnal	5119
Nocturnal	5118
Nocturnal	5117
Nocturnal	5116
Nocturnal	5115
Nocturnal	5114
Nocturnal	5113
Nocturnal	5112
Nocturnal	5111
Nocturnal	5110
Nocturnal	5109
Nocturnal	5108
Nocturnal	5107
Nocturnal	5106
Nocturnal	5105
Nocturnal	5104
Nocturnal	5103
Nocturnal	5102
No	

①

O Bear Me Away On Your Dix.	5166
O Blessed Day	5357
Oh, Declare His Glory Johnson	5383
Oh, My Darling, Fret Not	5384
Old Black Crow, The	5359
Old Black Sheep	5359
Old Cabs Hump	5120
Old Cato Hunt	5342
Old Days, Memories	5299
Old Days, Memories	5299
Old Hen Cackle	5190
Old Joe Clark	5117
Old Joe Lane	5039
Old Man's Song	5294
Old Plantation Melody	5213
Old Rugged Cross	5107
Old Rugged Cross	5293
Old Rugged Cross	5257
Old Rugged Cross	5343
Old Virginia Lullaby	5384
Old Zip Coon	5194
One Night as I Lay Dream	5293
One of God's Days	5099
Only as Far as the Gate	5096
On the Dixie Bee Line	5291
On the Wing	5291
On Top of Old Smoky	5291
Orphan Girl	5369
Outcast, The	5290
Over the Hills to the Poor House	5212
Over the Waves	5274

**P**

Pals	Bob and Monte	5337
Pan American Blues	De Ford Bailey	5180
Papa's Billie Goat	Uncle Dave Macon	5041
Patty on the Turnpike	Kessinger Brothers	5248
Pearl Bryan	Jep Fuller	5015
Petit Jean Gallop	Wonder State Harmonists	5346
Plant a Watermelon	Gray and Cowboy Band	5327
Poor Ellen Smith	Dykes' Magic City Trio	5143
Poor Fish, The	Arkansas Charlie	5355
Poor Old Dad	Dykes and McGee Brothers	5159
Possum Up a Gum Stump	Macon and Well Dave Macon	5100
Prairie County Waltz	Stump Bowman	5118
Pretty Polly	Larkin, Family	5329
Prison Bound Blues	McPartland and Gardner	5026
Pulling On Style	Emory Arthur	5351
Rabbit in the Pea Patch	Vernon Dalhart	5102
Ragged Annie	Macon's Fiddle Band	5156
Rag Time Annie	The Hill Billies	5022
Rag Time Annie	Smith's Garage Fiddle Band	5306

## Railroad Bum      Stripling Brothers   5365

Railroad Bum	536
Raisin'	5370
Rainin', 'Elli	5380
Reamers' March	5362
Reaves Waltz	5260
Red River Waltz	5366
Red Wing	5331
Ride With Me	5376
Rise When The Rooster Crows	5097
Rosenthal's Goat	5322
'RoundHerNeckSheWears	5266
Round-Town Gals	5023
Rovin' Gambler	5077
Row Us Over The Tide	5312
Say Straw	5038
Scrape The Old Stair	5038
Shrimp Brothers	5330
Strapping Brothers	5330
Tennessee Ramblers	5260
White Co. Ramblers	5331
Fresman Quartet	5097
Macon	5077
McFarland and Gardner	5322
Thompson's Th.	5266
The Billie Belle	5023
George Reneau	5077
Claude "Am." Stuart	5312
Uncle "Am." Stuart	5038

10

Sailing On the Ocean	Highnight's Strutters	5384
Sally Ann	The Hill Billies	5019
Sally Gooden	Uncle "Am" Stuart	5037
Salty Lake City Blues	McGee Brothers	5169
Salty Dog Blues	McGee Brothers	5150
Sarah Jane	McFarland and Gardner	5122
Saturday Night	Waltz W. Larkian, Family	5277
Shall We Gather at the River	Dir. Sac. Sing.	5162
She'll Be Comin' 'Round the Hill	Bill Billies	5240
She's a Flower From the Fields	H. Arthur	5234
Shining for the Master	E. and H. Arthur	5205
Ship Without a Sail	Sam McGee	5310
Shivering In the Cold	McFarland, Gardner	5381
Shooting Hallelujah All	The McGee, Wellling	5263
Silly Billy	The Hill Billies	5117
Silver Nail	Bob Larkian and Family	5313
Sing On, Brother, Sing	Dalhaut, Rob., Hood	5214
Sinking of the Titanic	The George Reneau	5077
Sinking of the Vestris	The George Wilson	5262
Sleepy Lou	Macon and Fruit-Jar Drinkers	5156
Snow Deer	Thompson and His Home Towners	5331
Soldier Boy in Blue	McFarland and Gardner	5259
Something Always Sure to Tickle	Macon	5004
Sometime You'll Pray	Clar. Claude Ganus	5185
Soul Winner for Jesus	Smoky, M. Sac. Sing.	5185
Sourwood Mountain	The Hill Billies	5022
Sourwood Mountain	Uncle "Am" Stuart	5036
Station Will Be Changed After	Macon	5109
Susie Lee	Uncle Dave Macon	5380
Sweet Allalee	McFarland and Gardner	5196
Sweet Story Ever Told	The F. J. McCoy	5196
Sweet Refrain	Roy Harvey and the Ramblers	5243
Sydney Allen	Version Dalhart	5087

I

Take Me Back to Collardade Ark.	5229
Take Me Back to Homecoming	5230
Take Me Back to Tennessee Ramblers	5176
Take the Name of Jesus Smokey Sing	5378
Tennessee Traveler	5327
Terrible Marriage	5327
Texas Gals	5021
Texas Ranger, The	5171
Texas Trail, The	5292
That Beautiful Land	5286
There's a Joy in Righteous	5336
There's a Mother Old and Gray	5212
There's No Disappointment	5123
There's No Hell in Ga.	5325
There We'll Spend Eternity	5271
Three Drowned Sisters, The	5137
This a Picture From Smokey Mt. Sac.	5179
Tom and Jerry	5165
Tom and Jerry	5375
Tom Cat Blues	5367
Topsy Turvy	5338
Tossing the Baby so High	5013
Trail of the Lonesome, The	5233
Train Whistle Blues	5264
Tramp, The	5171

## THE LIFE OF ALFRED G. KARNES

by Donald Lee Nelson

*[To collectors of old-time hillbilly music, Alfred G. Karnes is known as the artist on four Victor 78's of 1927-28--all powerful renditions of religious or nostalgic songs, backed up by a distinctively emphatic guitar accompaniment. Little has been said of his life and background--a lack that is corrected in the following account by Don Nelson. The contents of this article were gleaned from a five-hour interview graciously given the author by A. G. Karnes' oldest son, Alfred James Karnes of Lancaster Kentucky, in July 1971, and from lengthy correspondence with Rev. Oscar F. Davis of Cookeville, Tenn. The generous assistance of numerous other ministers and long-time citizens of the Corbin/Crab Orchard/Lancaster area is also acknowledged.]*

Alfred Grant Karnes, gospel singer, composer, multi-instrumental musician, Methodist minister, farmer, barber, sailor, Baptist minister, patent medicine manufacturer, instrument maker, and evangelist (but not necessarily in that order) was born on February 2, 1891 at Bedford, Virginia. His mother, Maggie Grant Karnes, died at his birth, and his father, Alexander Hamilton Karnes, left him and his two brothers, William and Maynard, in the care of an Aunt Neely and Uncle Cap Harrington.

Even as a boy Karnes had two unyielding urges: preaching and music. He recalled in later years how he would go out into a large field of daisies with a violin he had fashioned from a cigar box. Using a horsehair bow on the instrument he would play for a while and then mount a stump and preach. He left the Harrington farm when he was fourteen, having received only a third grade education, and two years later was married to a woman several years his senior. The couple had two daughters, but the marriage ended in divorce.

Karnes enlisted in the United States Navy in World War I, and served as both gunner's mate and lookout on a submarine chaser. Upon his discharge from the service he went to Jellico, Tennessee where he entered the barbering trade. It was near there, at Gray Station, that he met Flora Etta Harris of Corbin, Kentucky. The couple was married in 1920 at London, Kentucky, and two years later the first of their seven children was born.

The barber shop of the post Great War days was a social gathering place where quartette singing was just as in vogue as it had been during the "Gay Nineties." It was with such groups that the rich Karnes voice received its first general exposure. Shortly his skill with violin and banjo, combined with his movingly powerful tones placed him in demand at local gatherings. He often recalled "singing until I could see the sun come up." It was probably here that his fondness for the particular song earned him the nickname "Red Wing."

Although born in Virginia, a state rich in heritage and grandeur, Karnes always considered himself to be a Kentuckian. Upon moving there permanently after his marriage, his fascination with the Bluegrass state increased, and in spite of future sojourns from its borders, he was never to remain away any great length of time.

A calling for the ministry, which he had always felt, finally overpowered



the young barber, and by 1925 he was graduated as a Methodist minister from the Clear Creek Mountain Preacher's Bible School. Some months later Dr. Kelly of the Clear Creek School and a firm Baptist asked Reverend Karnes to debate the merits of the two sects; Kelly converted his recent pupil to the Baptist persuasion. Upon hearing this, Mrs. Karnes, a devout Methodist from birth, threatened to join the Holiness Church in protest. She did not, however, and eventually embraced her husband's newly adopted faith.

The Karneses, who were then living near Corbin, underwent the frequent troubles of a mountain minister's family. Although rural communities were made very distant by the bad roads of the day, the faithful in the isolated regions of eastern Kentucky should not, Brother Karnes felt, suffer the privation of religious solitude. He therefore pastored as many as four churches in as many widely separated communities at one time, devoting a quarter of his energies and time to each. That he was able to maintain this rigorous schedule in addition to his duties as head of a growing family is tribute to the depth of his convictions.

During his time in Corbin he became acquainted with Ben W. Davis, a local druggist, and brother of Reverend Oscar F. Davis, a minister with whom he had been ordained in the North Corbin Church. Karnes introduced his "Relax Rub," an external compound for the relieving of muscle tensions and soreness to the apothecary Davis. The mixture was a successful seller, and old timers in the area still attest glowingly to its powers.

Just how Alfred G. Karnes and the Victor Talking Machine Company got together is not known; perhaps a local citizen, or group of citizens, impressed with his musical prowess, arranged for him to travel to Bristol, Tennessee in July of 1927 for an audition. Rather than bring a violin or banjo, Karnes took a \$375 Gibson Harp-Guitar on which to accompany himself. It was on this double-necked instrument that Karnes produced the distinctive sound of his bass runs. On July 29 he cut six sides, five of which were released by the Victor Company. "Called to the Foreign Field," his own composition and most popular song, was among those he recorded that day. Another Corbinite, banjoist B. F. Shelton, recorded on the same day. Doubtless they knew each other, but what connection there was in their both recording for Victor that day is not known.

Certain serious students of music suggest that Karnes also appeared, *sans* credit, on recordings done three days previously by Ernest Phipps and his Holiness Quartet. Phipps, also from the general Corbin area, was a Holiness preacher. Although Karnes had no vocal part on the Phipps recordings, the sound of a harp-guitar strummed in his particular style is evident.

Reverend Davis writes of a 1925 incident which gives support to Karnes' musical acumen. They had gone together to conduct morning services in a neighboring community, when "At the close of the service we were taken to a home nearby for dinner. While enjoying a conversation on a shady lawn while the dinner was being prepared, a member of the family brought out of the house an old harp of some kind. It had been there many years and idle for lack of anyone to play it. It was handed to Brother Karnes. After removing some of the dust from it with his handkerchief, he began to tune it, and he did not tune it with another instrument. I gazed with amazement while he



tuned the strings. Finally I said, 'How can you tell when a string is in tune or out of tune? I can't tell the difference.' He was slow to answer, and finally said, 'I can't recall the day, even early in life that I could not tell when a string was in tune or out of tune. God gave me something that He did not give you.'"

In October, 1928 Karnes retraced his steps to Bristol for a final recording session with Victor. He placed four sides on wax on the 28th, and returned the following day for three final songs. Only three of the seven numbers were released, and the recording career of Alfred G. Karnes was ended. The Phipps group also recorded at that session, and quite conceivably Karnes appeared anonymously with them.

As he left Tennessee for home, his harp-guitar nearly cost him his life. As he was returning along the James River with the instrument in the back seat of his car, he approached a ferry boat landing in order to ford the water. Two carloads of men in large Buicks spotted the guitar, and seeing it in the possession of a lone man, decided to rob him. The three cars, Karnes' 1928 Chevrolet and the two Buicks, were ferried across at the same time. On the other side one of the Buicks pulled ahead of Karnes' auto on the dirt road that wound and twisted high above the river, while the other stayed behind. Coming around one particular turn, Karnes saw the lead Buick pulled sideways across the road, blocking him. He swerved his auto around the obstacle and accelerated. The hoodlums gave chase with their more powerful but less maneuverable cars. Figuring he could not outrun them, Karnes pulled into the garage of a small lodge and closed the door just as his pursuers roared past. Not long afterwards the men cruised back, apparently figuring their prey had pulled off onto a side road. When they finally left the vicinity Karnes continued on his journey in safety.

He continued his ministerial duties, including establishing churches at Turkeytown, Kentucky, and Jacktown, Ohio. In addition he visited many prisons and jails to hold services for inmates, gaining many conversions.

With the election of Franklin Roosevelt came the re-evaluation of certain governmental pensions to war-wounded servicemen. Karnes had been receiving \$18.00 per month, with which he was buying a home for his family at Roundstone, near Renfro Valley. What the nature of his disability was is not known, but the pension was stopped. The family faced a housing crisis, and Reverend Karnes took temporary leave of his loved ones with the assertion "I'm going to get a home." He located the ideal spot on six acres of land at Crab Orchard. Parishioners cut wood and built a home for their new minister and his family. It was taken over on the "squatter's rights" doctrine, and remained his residence for many years. His children still remember working to clear the land, and the story-and-a-half house of which they were so proud.

At this time Alfred Karnes reached the apex of his life, both musically and professionally. He had formed a family band, consisting of his sons Alfred J. (called James) on guitar, Claude on bass (which A. G. himself made), Tom on guitar, Jack on Mandocello (a bass mandolin), and daughter Doris on regular mandolin. Karnes himself played the violin--in a manner likened, by those who heard him, to Slim Miller. (This is apparently the supreme compliment

a Kentuckian can give to a violinist.) Doris Karnes was such an accomplished musician that the Finley Davidson Company of Middletown, Ohio presented her with a Gibson Mandolin.

The family gave four "courthouse steps" concerts every Sunday. They would travel early in the morning to Mount Vernon, then on to Broadhead, back home for lunch, and at 1:30 to Lancaster, and finally to Stanford. A neighbor of James Karnes recalls the Lancaster gatherings, "When they came in front of the courthouse there were only a few people around, but by the time they had done three or four songs the square was so full of people you could hardly drive through." A service station owner in the same town who had been then a small boy, remembered, "I've seen old men who'd never been in church in their lives, sometimes so crippled they could hardly walk, but they'd come to hear 'em." The theme of the family band was "This Is My Day, My Happy Day," and was one of their most requested offerings.

Only once after taking up the ministry did Alfred Karnes return to the barber's trade, and then for only a short time. The reason is unknown, but after a futile attempt at haircutting he told his wife, "It's no use, I can't make it as a barber." This, in spite of the fact that he is remembered as a good barber.

Karnes had a gift for painting that those who have viewed his works call "genuine," but only three of his works are known to exist. He painted "The Gateway Home," his childhood impression of the Blue Ridge Mountains of his native Virginia, on a plywood canvass. He also painted Washington's home at Mount Vernon from a snapshot. His only other work was one done of his Virginia home, which he had made as a boy.

Although the majority of his musical material was religious in nature, he was fond of playing such fiddle tunes as "Eighth of January" and "Wednesday Night Waltz." He enjoyed doing the Charleston, and kept himself in fine physical condition by strenuous gymnastics. At fifty years of age he was still able to kip to his feet and ride a bicycle on one wheel.

He pastored Gilbert's Creek Church, a house of worship from colonial times, and at the Ottawa Baptist Church, renowned in the area for its outstanding choir.

In 1944 his beloved wife passed away, and the strain, along with the years of hard work, began to show. He held revival meetings at Roundstone, but much of his activity had to be curtailed.

He married Beulah Hays, Flora Karnes' niece, but she died of cancer within two years. Sorrow plagued him still further when his marriage to Maggie Bollanger of Middletown, Ohio ended in her death after little more than a year. He made one final try at wedlock, this time to a Mrs. Edwards. The couple moved to Starke, Florida, where Karnes held evangelical meetings, but the couple separated, and he returned to his Kentucky home.

In early 1957 he suffered a stroke which left him partially paralyzed. He was, after months of effort, able to walk with the support of his son James. The following year he was stricken with a second stroke, and on May 18,

## *Watchman, What of Night? Watchman What of the Night?*

### — PROPHECY AGAINST GOG —

Thus saith the Lord God: Behold I am against thee, O Gog. — Ezekiel 39:1.

In the light of the Bible, I feel very keenly the need of the hour, through many years of evangelical work, I never felt that time is so short, to set our house in order for the coming of the Lord.

No man or Angels know that day, or hour (Matt. 24:36.) but Jesus tells us of the events, and generation, and as sure as we know by the budding on the trees, that summer is nigh, we will know the coming of Christ in night. (Matt. 24:32.)

**THE JEWS CHARACTERIZED**  
God said in many scriptures he would remove them from the Land he gave them, to all the Kingdoms of the earth. (Jeremiah 24:9-10). Also Jesus said, Jerusalem shall be trodden down of the Gentiles until the times of the Gentiles be fulfilled (Luke 21:24). Now they are back as a nation after 2500 years. God promised he would gather them back, also in many Scriptures (Jeremiah 32:37) because God gave the land of Canaan to Abram or Abraham's children or seed. (Genesis 15:18).



#### **RUSSIA CHARACTERIZED**

We know that Russia's plan is to swallow up the world in atheistic Communism. Russia advances to this end by piece-meal aggression, and puts them under a protectorate (guard) Ezekiel 38:7. Now read the 10, 11 12 verses of this 38 Chapter: God is against Magog, the land of Gog. So Russia fits exactly, characteristically, geographically, and prophetically, the end of time, just before Christ comes for his saved. If true, Russia will not be conquered until the Saved are gone with Christ." Have you received Christ as your Saviour and keeper of your Soul? Receive him now, by faith, before it's too late. John 1:12. John 3:16. John 3:36. Luke 21:36. Matt. 24:21.

**IF YOU WANT MORE COPIES WRITE ME:**

**REV. A. G. KARNES**

Rt. 2, Box 109

Starke, Fla.



1958, Alfred G. Karnes died at the age of sixty-seven. His funeral service was conducted by his friend Reverend Oscar Davis, and he is buried beside his second wife at the McHargue Church Cemetery near Lily, Kentucky.

Considering the fact that only four records credited to Alfred G. Karnes were ever released, the number of people who know of him is immense. Every person thirty-five years of age or older living in the Lancaster area has a reverent recollection of the man and the minister. That he is well respected by country and blues collectors comes as no surprise to the people who knew him. Admittedly, this region is known for its devoutly religious populace, but more citizens than just the churchgoers seem to recall the gospel singer and his family band, and though he is departed these fourteen years, the Karnes charism remains in the memory of all who came in contact with him.

--Westwood, Calif.



Alfred G. Karnes, church at Turkey Town, Kentucky,  
Easter Sunday, 1934 or '35

\* \* \* \* \*

#### WILMER WATTS AND THE LONELY EAGLES--POSTSCRIPT

*Some time ago Malcolm Blackard contributed a brief biography on Wilmer Watts and the Lonely Eagles (JEMFQ #16, p. 126), following it with text transcriptions to all of the recordings by that band available to him. Unavailable at the time was Paramount 3232: "Joe Bowers" and "Charles Guitaw." Recently, JEMF Advisor Bob Pinson obtained a (rather scratchy) copy of that disc, and made a taped dub available to the Editor. The following two transcriptions were made from that tape. Parentheses indicate uncertain wording; completely inaudible words are indicated by series of dots. Brief annotations have also been provided by the Editor.*

## JOE BOWERS

[This widely popular ballad of the pioneers of the West has been frequently collected (see Laws, *Native American Balladry*, p. 139), but is rare on early hillbilly recordings. Watts' version is the earliest on record. The authorship of the ballad has been a subject of controversy: see J. Q. Wolf in *Western Folklore*, April 1970, p. 77, and N. Cohen, brochure notes to "Jimmie Tarlton: Steel Guitar Rag" (Testament LP T-3302) for comments and references to earlier studies.]

My name it is Joe Bowers, I have a brother Ike,  
 Came from old Missouri, yes all the way from Pike;  
 I had a pretty girl there, her name was Sally Black,  
 (I) asked her to marry, she said it was a whack.

She said to me, Joe Bowers, before we hitch for life,  
 Better get your little home to keep your little wife;  
 I said to her, "Miss Sally, I'll go for your sake,  
 I'll go to California to try to raise a stake."

Was on our way to mining and on the biggest licks,  
 . . . Fell down on the boulders just like a thousand bricks;  
 I worked late and early, through rain, sun and snow,  
 I was working for Miss Sally and all the things to show.

(Just then) I got a letter from my brother Ike,  
 Came from old Missouri, yes all the way from Pike;  
 He wrote the darndest news, ever you did hear,  
 My heart is almost bursting (please excuse this tear)

He said that Sally was false to me, her love to me had fled,  
 She had married a butcher, the butcher's hair was red;  
 And that isn't half, it's enough to make me swear,  
 That Sally's got a baby, the baby's got red hair.

Whether a boy or a girl (child), the letter never said,  
 But Sally's got a baby, the baby's hair is red.  
 I'll tell you why I left there, why I did roam,  
 To leave a (good old mamma), far away from home.

## CHARLES GUITAW

[Charles Guiteau shot President Garfield in the waiting room of the Baltimore and Potomac depot in Washington, D. C. on 2 July 1881. Guiteau was tried, found guilty, and hanged on 30 June 1882. The ballad about the murder, based on earlier broadside ballads, became widely popular. Watts' recording followed Kelly Harrell's (Victor 20797) by two years, but was not based on it, as it contained facts not present in Harrell's recording. For references, see Laws, p. 181.]

Come all you tender Christians, whoever you may be,  
 And pay a strict attention to the (lines you) learn from me;

'Twas on the 20th of June I was condemned to die,  
For the murder of James A. Garfield upon the scaffold high. CHORUS.

My name is Charles Guitaw, my name I'll never deny,  
I'll leave my aged parents in sorrow to die;  
How little did I think while in my youthful (grown),  
I'd be taken to the scaffold to meet . . .

Was down at the depot, tried to make my escape,  
The evidence they had against me proved to be too late;  
I tried to prove insane, I found it would not do,  
The people all against me found I was not true. CHORUS.

Oh now I'm on my trial, which all you plainly see,  
The jury is in the back room, (soon they will agree),  
The jury found me guilty, the judge . . .  
On the 24th day of August you are condemned to die. CHORUS.

My sister came to prison to bid her last farewell,  
She threw her arms around me and then did she cry;  
(Oh brother in a) day you are condemned to die,  
For the murder of James A. Garfield upon the scaffold high. CHORUS.

Oh now I'm on the scaffold to bid you all adieu,  
The hangman will (await me) till a quarter after two;  
The mask is on my face, no longer can I see,  
And when I am dead and buried, dear Lord remember me. CHORUS.

## PARAMOUNT RECORDS

### Paramount Old Time Tunes

3019

#### LISTED NUMERICALLY

Among his memorabilia,  
Art Satherley (see p. 18)  
had a Paramount catalog,  
in which he had pencilled  
in the selections which  
were good sellers. On  
the portion of a page  
reproduced at the right,  
we see that two of  
Wilmer Watts' records,  
3007 and 3009, were  
specially noted.

- Pool* *See from Green*
- 3007 { The Empty Cradle—Singing with Guit. Acc. Watts and Wilson  
The Night Express—Singing with Guit. Acc. Watts and Wilson
  - 3008 { Drunk Man's Blues—Instrumental.....The Quadrillers  
Rocky Mountain Goat—Instrumental.....The Quadrillers
  - 3009 { The Wagoner—Instrumental.....The Quadrillers  
Cumberland Blues—Instrumental.....The Quadrillers
  - 3010 { I Love You Best Of All.....Kentucky Thorobreds  
If I Only Had A Home Sweet Home.....Kentucky Thorobreds
  - 3011 { Mother's Advice.....Kentucky Thorobreds  
I Left Because I Love You.....Kentucky Thorobreds
  - 3012 { The Death Floyd Collins—Tenor Solo—Nov. Acc.  
Vernon Dalhart  
The Letter Edged In Black—Tenor Solo—Nov. Acc.  
Ernest Stoneman
  - 3013 { My Carolina Home—Vocal Duet—Violin—Cello—Guit. Acc.  
Lambert and Hillpot  
Zeb Turney's Gal—Tenor Solo—Violin—Guitar—Harm. Acc.  
Vernon Dalhart
  - 3014 { Room For Jesus.....Kentucky Thorobreds  
This World Is Not My Home.....Kentucky Thorobreds
  - 3015 { The Arkansas Traveler—Champion Old Time Fiddler  
John Baltzell  
The Turkey In The Straw.....John Baltzell
  - 3016 { Get Away Old Man—Baritone Solo.....Arthur Fields  
The Wreck Of The Royal Palm—Ten. Solo.....Vernon Dalhart
  - 3017 { Sailor's Hornpipe—Champ. Old Time Fiddler...John Baltzell  
The Girl I Left Behind.....John Baltzell
  - 3018 { Rovin' Gambler—Tenor Solo.....Vernon Dalhart  
Wreck Of The Old '97—Tenor Solo.....Vernon Dalhart
  - 3019 { Walk Right In Belmont—Voc.—Guit. Acc., Watts and Wilson  
Chain Gang Special—Vocal—Guitar Acc., Watts and Wilson
  - 3020 { The Mississippi Flood—T. Solo.....Vernon Dalhart



## BOOK REVIEWS

WINNERS GOT SCARS TOO: THE LIFE AND LEGENDS OF JOHNNY CASH, by Christopher S. Wren (New York, The Dial Press: 1971), 229pp., \$6.95.

A BOY NAMED CASH, by Albert Govoni (New York, Lancer Press: 1970), 190pp., paperback, \$.75.

Over the past several years many varied publications have hit the market dealing with Johnny Cash. Some have been good but most have been fan or movie magazines carrying such mouth-watering titles as "The Truth About Johnny Cash's Prison Record" and "How the Love of a Good Woman Saved Johnny Cash from the Gutter," promising much but giving little. Now two books have been written that should be read by the anti-Cash element as well as the hard-core fans and people who enjoy good reading.

It is really unfair to compare one book with the other because of the different sources available to the two authors. Mr. Govoni apparently had to rely mainly on existing information from various articles, interviews, etc., while Mr. Wren was afforded the opportunity to live and travel with Johnny Cash and the entire Cash troupe for a number of months. Since the Govoni was published earlier I will deal with it first.

The title is naturally a twist to the Cash hit song "A Boy Named Sue" popular a few years ago. The book contains no new information that most Cash fans do not already know. However, Govoni does do a commendable job of formulating his material into a well-written book. Covered are Cash's early years of growing up in Dyess Colony in northeastern Arkansas; his Air Force years and first marriage; his early recording career with Sun Records; his later bout with drugs and his eventual win over the habit; etc.

But in my personal viewpoint the high points of the book are contained in two sections at the end of the book. One is a "Song Catalogue" consisting of songs Cash has written or adapted, and the other a discography of released material. Two questions, however, come to mind; (1) In the "Catalogue" portion what is the date following each selection? It could be the date the selection was copyrighted. For example, the selection "Big Foot" was written in December, 1968 (in my car, incidentally, while we were wandering through the Badlands of South Dakota) and performed for the first time on the PBL documentary, CASH, in March, 1969. He has yet to studio record it. (2) In the discography section what is the meaning of the "3" preceding Sun album numbering and the "5" preceding Columbia single releases? These are only critical suggestions offered to a fellow-discographer, and certainly are not intended to distract the reader from the general theme of the book. This book, indeed, will be a welcome addition to the library of any Cash fan.

Christopher Wren's book could probably be classified as the only authorized biography to date on Johnny Cash. The rather unusual title came from a quote Cash made in answer to a question from a reporter who had asked why he looked so battered for his less than forty years. Cash replied: "Winners got scars too."

Wren is no stranger to country music, writing, or Johnny Cash. He was senior editor for *Look* magazine and as such wrote *The Restless Ballad of Johnny Cash* for that magazine (April, 1969). Following that came *The Songs of Johnny Cash* (Dial Press, 1970), which incidentally is a fine companion volume for this present book. And as a song writer Wren wrote "Jesus Was a Carpenter" recorded by Cash.

Like Govoni, Wren gives no new information; what he does do, however, is to record these incidents from Cash himself and those who were with him, and by so doing gives a deeper insight into Johnny Cash the man. For example, of those early days Cash says frankly: "I don't really care to remember those first shows I played. Those shows aren't the pleasant memories. They're not the good old days for me."

Wren's book is filled with highlights but perhaps none more revealing than the chapters dealing with events on the road. At first the antics are amusing, such as setting off a home-made bomb in southern Colorado and coming back a short time later to hear the residents of the area tell how something mysterious had fallen out of the sky and exploded there; or Gordon Terry spreading straw in the hall of a hotel, complete with manure, and then braying like a mule until the guests and management came to investigate; or in Grand Rapids when they exploded a cherry bomb in a toilet bowl. And many more. But it soon becomes evident that these harmless pranks designed to alleviate boredom on the road, were just a prelude to disaster. As Wren says: "The easiest way for Johnny Cash to cope with his success was to pretend that it didn't happen. They hid behind practical jokes that escalated in intensity and destructiveness." And as Cash says: "There's a lot of things blamed on me that never happened. But then there's a lot of things that I did that I never got caught at. So I guess it cancels out."

Johnny's bout with pills is freely discussed by everyone involved during those troubled times. It is a tale of missed performances, more than one brush with death and a final turning against his own family as illustrated by his fight with his brother, Tommy. Then the withdrawal: "I'd dream my stomach was popping full of big glass balls. And they'd start pulling me and they'd pull so hard I'd be flying. And they'd be pulling me through the trees and over the houses. The glass balls would pull in opposite directions. They'd lift me clear up into the stars, and finally they'd break into thousands of splinters all over my body." And finally a blow to all the romantics when he says of his reasons for quitting pills: "It wasn't even happiness with June that made me do it. It was me that made me do it."

Other highlights of the book include short biographies on all the members of the Johnny Cash show, the Carter Family, Carl Perkins, the Statler Brothers and the Tennessee Three; the first chapter discussing the command performance at the White House; and especially the last chapter with the performers waiting in the airport in Cleveland. Knowing Johnny Cash it is not hard to visualize the entire troupe led by a man in black walking down the airport concourse to the plane singing "The Ten Commandments," not because of the attention but because they wanted to; as if it were the most natural thing in the world.

To some readers the absence of pictures may seem to be a drawback. However,

without them the reader has the opportunity to conjure up his own pictures of events as the book unfolds. Besides, if you don't know what Johnny Cash looks like by this time, forget it!

Until Johnny gets around to writing his own autobiography this book will stand as the most important reference item to date. And until then Cash says: "I'm always changing. I intend to keep changing. I'm building. I'm expanding. I am still being born. You haven't seen the complete me yet. Don't ever tell anyone how John Cash feels about anything unless I've told you in the last few minutes."

--John L. Smith  
Des Moines, Iowa

COUNTRY MUSIC: WHITE MAN'S BLUES, by John Grissim (New York, Paperback Library, 1970), 299pp., \$1.25.

Country music criticism and scholarship, although still in its infancy, usually takes one of two tracks: fan writing and discography. Because the music and the society that produces the music is complex, more is needed than either adulation or bookkeeping although both are important for different reasons. Counter to these tracks and the semi-historical work of *Country Music: USA* and *The Country Music Story* is John Grissim's *Country Music: White Man's Blues*, a study of modern Nashville music and what it does and who does it.

Grissim approaches the music with no preconceptions; by doing so he becomes both icon maker and iconoclast with the keen perception of a researching journalist and with more than a touch of the sociologist and psychologist. Basically, he covers in startling detail many facets of country music as both a business and a cultural phenomenon from the eyes and feelings of people such as Shelby Singleton, the producer, and Jerry Lee Lewis, "the killer," writing about people, places, and events as no one else has about Nashville. He digs up a few skeletons which keeps his criticism lucid and biting. (Grissim writes with all the knowledge and verve of an insider with none of the "Great Gawd Almighty, take a look at them hillbillies" type of attitude one encounters so often.) Grissim researches carefully, thinks deeply, and writes provocatively.

After a beginning survey of contemporary country music, the Nashville recording industry at work, Grissim begins to work out his highly metaphoric style (Dolly Parton is described as having Cassaba melon breasts) on a variety of performers and traditions; included are Nudie, Roy Acuff, Merle Haggard, Buck Owens, Johnny Cash, Loretta Lynn, Glen Campbell, Doug and Rusty Kershaw, Jeannie C. Riley, various Nashville session men (Area Code 615, in particular), Mel Tillis, Faron Young, Tom T. Hall, and Dave Dudley among many others. The basic technique is to provide just a bit of background and then to let the performer speak for himself, sometimes digging his own grave. When a background needs more than just filling, such as in Dave Dudley's romance with the trucking industry, Grissim is there with ample details.

Grissim touches and explores many of the parts of the entertainers' private, economic, and entertainment lives. He examines the mystique of Johnny Cash (before TV) and points out that even during his roaring days of



pills and living with Waylon Jennings, Cash was a well-paid performer, even if his track record recorded a few no-shows. (Entertainers have begun to explore their own sometimes sullied pasts: Merle Haggard and his prison record; Cash through Kristopherson's "To Beat the Devil.") He also touches on such aspects as the private life of John Hartford and his marriage in addition to throwing out the figure that Hartford receives five hundred dollars each time the Glen Campbell show opens with "Gentle on My Mind." He sometimes gets carried away when mentioning the amounts of money that various singers and song writers have made on certain songs, such as Shel Silverstein's "Boy Named Sue" and Tom T. Hall's "Harper Valley P.T.A."

Indeed, the business aspect of country music is never far from the central part of this book. He reports on Capitol's A & R man Ken Nelson trying to develop a hit for the Hagers. There is an account of the success of Sacramento's KRAK and its rise to country radio station stardom. The blending of country and middle of the road tastes is taken up in his description of the "sweetening" process that changes one man and a few studio musicians into a finished product that has two vocal groups, Memphis horns, and the entire Nashville Symphony string section in order to produce a "product." Certain country performers are recognized as businessmen first and performers second: one is Buck Owens. Through his description, Grissim makes Owens to be just a middle class businessman, and his ideas are echoed, albeit with more than a touch of bitterness, by Merle Haggard, who is described as the "best country music writer-performer alive today." He seldom hits a sour note, and some of the best writing and reporting is found in his description of the Waylon Jennings road show. Revealing portraits of the working members of a road show etch a frustrated, bored lot of performers who are more absorbed in girl chasing or Christianity than they are at performing before the particular Evansville, Indiana audience.

Loretta Lynn is one of the minor artists Grissim explores. She comes across as being both embarrassing and authentic in her naivete. Equally sympathetic is his portrayal of Jeannie C. Riley, who was going through the pangs of being a one-hit performer, programmed against her wishes for an "uptown" audience. He also recounts the bouncing about she did on the seamier side of Nashville's recording and publishing business before her "Harper Valley" hit. Not so sympathetic is his reportage of Faron Young who seems to live in a world of America First, Bible beltism, and booze; his fantasy concerning the releasing of the Lennon LP of "Two Virgins" must be read to be believed.

Other aspects of the book worth noting are the charming picture given of Mel Tillis; the account of Billy Sherrill, Columbia vice president and producer; and Chet Atkins poignantly telling that every one in country music wants popular sales, so that therefore in a short time what we accept as country will have totally disappeared from the market as a viable, important art. Perhaps one of the best accounts is a very intimate look at the then unknown Kris Kristopherson, who averaged something like \$1,000 a year for his first six years in country music. Equally intimate and just as good is an account of the highs and lows of Doug Kershaw's life and music (strangely, these same comments appeared in the *L.A. Times* describing Kershaw's latest night club engagement). Frequently Grissim will end an account such as those of Jeannie C. Riley or Kershaw with "It's a shame."

Surely the book will be criticized because of the explicitness of many

of the writer's accounts and his total honesty. Several taboos are ignored: the subject of drugs in the business is never shirked (although no one is quoted in favor of the pills, many of the performers use them indiscriminately to keep up with their harried schedules and personal lives). On matters sexual, the book is a bit steamy with detailed accounts of "snuff queens" and "chicken ladies" (C & W groupies) and how they can make an old country boy feel right at home--or away from home if that is his choice--in Arizona or L.A. His account of a closet queen transvestite country star ranks with the earthiness and humor of the early white blues. And throughout the book, the tone is casual and the language nowhere near what either fans or scholars are used to reading.

His various pieces fit together to give a somewhat schematic diagram of the confusion associated with country music and its people. They are neither saints nor sinners; the truth has come out. And partial as it may appear, the book is the first real taking to account of the modern country world. Unfortunately, because the book is available only in a mass-marketed paperback, its value is short lived. Some sloppiness in proofreading and type setting could have been avoided.

Certainly *White Man's Blues* is a one-time book only, although subsequent volumes could be written on both changing times and other personalities. Yet, the work will show writers that an interesting book can be written on country music that is informative and important, colloquial though it may be. It should be noted that the book grew out of a new journalism which surrounds serious rock criticism, and portions of the book have appeared in *Rolling Stone*, although the magazine is not credited. What is needed is more books such as this one that are intelligent and can sidestep the trite and boring works that have plagued our rival blues scholarship and in their place build a granite-solid library of thinking man's country music criticism.

--William Henry Koon  
Department of English  
California State College, Fullerton

NOTHING BUT THE BLUES, edited by Mike Leadbitter (London: Hanover Books Ltd., 1971: distributed in U.S.A. by Oak Publications, N.Y.), 261pp., £3.

The first issue of the magazine *Blues Unlimited* appeared in April 1963; as I write, I wait on the arrival of the eighty-eighth. *BU* has weathered almost nine years, changing its format a few times--though always for the better--but remaining faithful to its earliest ideals. Partly to commemorate this achievement, and partly to make available once more the material contained in out-of-print issues, *BU*'s joint editor Mike Leadbitter has gathered what seem to him the most informative articles published in *BU* during (approximately) 1963-68. With them are included 107 photographs of performers and industry figures, arranged in four sections.

Many of the articles conform to a familiar type. The writer collects information by interviewing a performer (or, where that is impossible, associates), and arranges it into a fairly succinct biography, a factual and anecdotal rather than critical account of the performer's musical activities.

Data are provided on both recordings and in-person work, and most interviewees are closely questioned on their contemporaries. Thus there are some rather tedious lists of figures whom informants merely remember, but also some revealing descriptions of the interaction between musicians, as, for instance, on the ever-changing Chicago club circuit.

It is typical of the pattern of blues research in the '60s that some areas and genres are well covered, others hardly mentioned. Chicago blues is the subject-matter of almost half the book, whereas the chapters on "Detroit," "The West Coast," and "East Coast" are very cursory. Longer sections describe "The South" and "Rediscoveries." Within these two chapters are found some of the most valuable contributions: Pete Welding's interview with David "Honeyboy" Edwards (pp. 132-40) and David Evans' "Blues on Dockery's Plantation: 1895 to 1967" (pp. 129-32), "Rubin Lacy" (pp. 239-45) and "Booker White" (pp. 248-55). Valuable groundwork on postwar blues traditions in Texas and Louisiana is provided in a series of cameos by Leadbitter himself (pp. 167-78). Substantial studies of individual musicians include Paul Oliver's "Muddy Waters" (pp. 8-12), Dick Shurman's previously unpublished piece on Billy Boy Arnold (pp. 71-76), and several good articles by Pete Welding on such artists as Big Boy Spires, John Lee Henley and Johnny Young. Welding also conducted the interview with John Lee Hooker (pp. 119-24).

Of the remaining material, almost nothing is without its uses for the researcher or record-collector, and, since it was for and by researchers and collectors that the material was published in the first place, there is little point in complaining about the passages which are ungracefully written or ill-arranged. It is fair, however, to say that editorial duties should have been taken less lightly, and that the many inconsistencies and contradictions should have been eliminated. It is unsatisfactory, for example, that the reader finds an Elgin Evans pictured in the twelfth photograph and mentioned on p. 100, and an Elgin Edmonds on pp. 70, 103 and 106, and is never informed that they are one and the same. Less forgivably, the book is equipped with neither a contents page nor an index, nor are the pages of photographs numbered. To use the book as a tool of reference, then, it is necessary that one be thoroughly familiar with its arrangement and possess a virtually photographic memory; which is to treat the reader in cavalier fashion indeed.

One could wish, too, that other approaches to writing about blues performers were sometimes adopted. Of course, it is good that *BU* and its writers venerate facts, and will go to great lengths and much expense to collect them. But the life of the blues-singer encompasses more than the recordings and personal appearances he has made and the other musicians he has met. Several of the contributors to this book have an inkling of this, and some of them obviously more than an inkling, but they seem reluctant to investigate these more complex questions. Consequently there is little to justify the blurb's claim that *Nothing But the Blues* is "one of the most lifelike studies of the blues--and of black American itself--ever published."

Nevertheless, though difficult to use and rather unattractive to browse through, the book answers what is clearly a considerable demand for basic information. Also, the photographs include many scarce items, and one regrets only that more was not made of them. When students come to write monographs on individual genres or circles-of-influence, they will undoubtedly find



*Nothing But the Blues* a plentiful source of detail. They will also be reminded --as any other reader would be--that *Blues Unlimited* has done a tremendous amount of work on behalf of both musicians and enthusiasts. *Nothing But the Blues*, though it has its faults, is undeniably a labor of great love.

--Tony Russell  
London, England

BLUES FROM THE DELTA, by William Ferris, Jr. (London, Studio Vista, 1970). Hardback and paperback, 112pp.

Professor Ferris brings his background as a native Mississippian and experienced field collector of black folklore to this volume, which is a study of folk blues, their singers, their composition and performance, and social context in the region of Northwest Mississippi known as the Delta. Perhaps the most interesting part of the book is the discussion of social context, a subject that has been studied by previous folklorists largely at second hand. How many collectors, for instance, have ventured into and recorded music at black juke joints and country parties in the South? Ferris has and gives us here a generous portion of his findings in unaltered form. There are many fine photographs of musicians and their audience, interviews with musicians, and a transcription of a complete blues session with the words to all the songs as well as intervening dialogue of the participants. This latter shows how singers introduce their songs to the audience and relate them to their lives, thoughts, and aspirations. Singers jive with each other and intersperse their songs with folktales and reminiscences. Of particular interest is one man's spontaneous remark that according to his grandmother spirituals were used to aid escapes from slavery. Other features of the book are a valuable discussion of the relationship between blues and church songs and an emphasis of the importance of jive and the theme of escape in the lyrics. Examples are given of creativity in composing songs, among which is a highly obscene blues sung by two men alternating stanzas. Ferris maintains that the stanzas are frequently "formulaic" and that blues are not "songs" so much as "a grouping of structured verse units which have no narrative link." He shows how singers update old material, how styles differ between generations, and how singers use different repertoires for white and black audiences. Also stressed is the importance of popular phonograph records in shaping the tastes and repertoires of blues singers. Singers refer to their own blues performances as "records," and the actual records and recording artists serve as an important focus for racial identity.

There are a few faults in this book, but these hardly negate its great value. For instance, there are a few annoying though not serious typographical errors and possibly some mistakes in transcription of blues lyrics (e.g., p. 69, "she be in East Monroe" for "she been even though "). Aberdeen is not in the Delta (p. 62), and Bo Diddley, Little Walter, and Otis Spann are not originally from the Delta (p. 20). And certainly more than three Delta towns have populations over 500 (p. 15). Some other publications referred to in the text are not listed in the Bibliography. Finally, one wishes that the author would have given greater space to blues singers who do not base their repertoires so heavily on records. But despite these criticisms this book remains a valuable study of context and creativity. Hopefully it will be published

in the United States, as it has great potential as reading material for students.

--David Evans

California State College, Fullerton

THE BLUES REVIVAL, by Bob Groom (London, Studio Vista, 1971). Hardback and paperback, 112pp.

This book is a summary of the academic, collector, and fan interest in blues over the last few decades, written by the editor of one of Britain's leading blues magazines, *Blues World*. As such it is quite comprehensive, considering the limitations of size imposed by the format of this "Blues Paperbacks" series. There are chapters on the early "discoveries" (Leadbelly, Big Bill, Josh White, etc.) and their effect, the influence of black music on whites in the 1950's (skiffle, rock n' roll, rockabilly), field collecting, the reissue companies, the "rediscoveries," the new blues recording companies, the world of the festival and concert, the blues publications, white blues, and the current state of the blues. The book aims for breadth rather than depth, and Groom manages to name probably nearly all the important names and events in his topic. The book stands as a tribute to those who have participated in this revival--for the most part non-academic enthusiasts--and underscores just how much has been accomplished. It should thus be quite a useful guide to the person approaching blues and blues research for the first time. Academics especially would do well to read it, as it might restore faith in the non-professional scholar. A useful follow-up volume would be one exploring the various motivations that led so many people, mostly whites and to a great extent non-Americans, to support and learn about the blues, and to what extent these motivations have influenced the nature of "the blues revival." Hopefully Groom or some other, equally knowledgeable, writer will contribute such a book before too long.

--David Evans

California State College, Fullerton

\* \* \* \* \*

#### BIBLIOGRAPHIC NOTES OF INTEREST

COUNTRY MUSIC WHO'S WHO: 1972 (New York & Nashville: Record World Publications, 1971; approx. 420pp., \$19.95). Like the previous editions of this 8½ x 11 lavish production, the 1972 *Who's Who* is directed primarily at the Country Music trade, with much of the space taken up by multi-color ads for artists, agencies, publishers, radio stations, etc. Nevertheless, there is considerable editorial matter of interest to fan and scholar alike, including chapters on music publishing, the record producing business, recording studios, Country Music organizations, the media and public relations, talent and personal management, and the international country music scene. Special features are the Country Music Hits List--an alphabetical listing of some 2000 hits of the past fifty years, giving title, composer, publisher, recording artist and label, cross-indexed by performer; and a Who's Who, giving capsule biographies and photos of some 300 persons prominent in the industry. Probably most

interesting to *JEMFQ* readers will be the historical section (published separately as "Pictorial History of Country Music, Vol. 4), which includes lengthy features on Charlie Poole and the North Carolina Ramblers, by Clifford K. Rorrer; on Uncle Dave Macon (reprinted from JEMF Special Series #3); on Jimmie Rodgers, by Sydona M. Young; and on Roy Acuff, by Elizabeth Schlappi.

FOLK SONG IN SOUTH CAROLINA by Charles W. Joyner (Columbia: University of South Carolina Press, 1971; viii. + 112pp., paper covers). Textual (and in some cases, musical) transcriptions of 45 folksongs collected in South Carolina, with introductory essays. Includes six transcriptions from early hillbilly recordings by Jimmie Tarlton, Dixon Brothers, and Chris Bouchillon.

EASTER TIME IS MUSIC TIME (Charlotte, N.C.: Produced by J. Pierce Vanhoy, n.d./[1971?], 28pp., paper covers). A collection of photographs from the Old Time Fiddlers' Convention at Union Grove, N.C. Brief introduction.

HOLD THE FORT!--THE STORY OF A SONG FROM THE SAWDUST TRAIL TO THE PICKET LINE by Paul J. Scheips (Washington: Smithsonian Institution Press, 1971; 57pp., available from Govt. Printing Office, \$1.25, paper covers). The author, an historian in the Office of the Chief of Military History, Dept. of the Army, traces the history of the song "Hold the Fort" from the 1864 Civil War battle that inspired it, to recent decades, when it was re-written as a Labor Union song. Illustrated with photographs and facsimiles of various documents.

PARAMOUNT 12000/13000 SERIES by Max E. Vreede (London: Storyville Publications & Co., 1971; approx. 260pp., \$13.75 for buckram binding, \$20.00 for 1 other binding). A numerical listing of the Paramount race record series of 1922-1933, giving for each release titles, master numbers, artist credits, release dates and label styles. Also included are nearly 100 reproductions of ads from the Chicago *Defender*, eleven colored label reproductions, and artist and title indexes.

FEEL LIKE GOING HOME: PORTRAITS IN BLUES & ROCK 'N' ROLL by Peter Guralnick (New York: Outerbridge & Dienstfrey, 1971; xii + 224pp., \$6.95 for hard cover, \$2.95 for paperback). Following a brief sketch of the early history of blues records in the 1920s, the author devotes a chapter apiece to Muddy Waters, Johnny Shines, Skip James, Robert Pete Williams, Howlin' Wolf, Sam Phillips and Sun Records, Jerry Lee Lewis, Charlie Rich, and Chess Records. Brief bibliography and discography.

"A GLIMMER OF THEIR OWN BEAUTY:" BLACK SOUNDS OF THE TWENTIES (Washington, D. C.: Smithsonian Inst., 1971; available from U.S. Govt. Printing Office; 32pp., \$1.00). Biographical sketches of, and interpretive comments about, Ma Rainey, Bessie Smith, Louis Armstrong, Langston Hughes, and Claude McKay. Includes brief bibliographies, many illustrations.

\* \* \* \* \*

ARIZONA FRIENDS OF FOLKLORE (AFF) is a new organization formed to preserve and popularize the traditional lore of the Southwest. An LP entitled *Cowboy Songs* has been issued, and a quarterly publication, *AFFword*, is planned. Write Box 4064, Northern Arizona University, Flagstaff 86001 for information.



# ROCK BOOKS: AN INCOMPLETE SURVEY

by Neil V. Rosenberg

A brief article in the "Talk of the Town" section of a recent issue of *The New Yorker* (June 12, 1971, p. 29) begins: "We have a report from a rock correspondent who has found very little to do recently and is now devoting his energies to a thorough, desperate study of various aspects of life and music in what he calls the Post-Rock Society." One of the most recently published books on rock (and, 'n' roll) is subtitled, "A casualty report on rock and roll." There is a feeling among pop critics that rock is, like the economy, in a state of recession. The closing of Bill Graham's two Fillmores, show-places for contemporary rock, is another indication, frequently cited, of the current decline of the music.

It appears in 1971 that rock is nearing the end of a long and vital creative period, whose start is most often dated from the Beatles' rise to prominence. In the period 1963-70, "rock and roll" became "rock"; thousands of expensively produced rock records were released; and the doctrines of McLuhan spawned a school of pop criticism which intellectualized rock music.

The following bibliography indicates some of the resources now available to persons interested in studying rock (and roll). The flood of rock books which began in 1967-68 has abated somewhat as the music itself has lost vitality. Nevertheless, an impressive number of books on rock music have appeared. A comprehensive bibliography would probably include thousands of titles, and would encompass not just books, as this bibliography does, but also periodicals, fan literature and other ephemera.

Rock and roll is a continuing synthesis of the main streams of American popular music--rhythm and blues, country and western, tin pan alley (or "pop") and jazz. This synthesis has a commercial point of focus which is usually described as the youth or teen market.

The phenomena which led to the rock and roll synthesis appeared in the late 1940's, and while rock and roll quickly became a national music in the fifties and an international music soon thereafter, it has always existed with regional variations owing to the different kinds of synthesis taking place. Just as Bob Wills' sound was different from that of Mainer's Mountaineers in 1938, so the Byrds' sound was different from that of the Lovin' Spoonful in 1965. And yet, as so many people still say of hillbilly music, "It all sounds the same." In other words, there are recognizable stylistic characteristics common to most rock performances.

The earliest writings on rock and roll treated the music as "noise" not worthy of musical analysis (jazz, blues, and hillbilly music received the same treatment in the twenties), and dwelt on the financial acumen of the promoters and advertisers. Rock and roll, especially the music of Elvis Presley, was viewed as a triumph in selling the unsalable to a market based on the lowest common denominator. Moreover, books which appeared in the wake of newly made stars (such as the early Beatles) were so obviously geared toward exploiting such a market that it was difficult to take seriously the music these books represented.

The intellectualization of rock seems to have begun in 1964 after the critical success of the Beatles' first movie, *A Hard Day's Night*. Tom Wolfe's article on Phil Spector, the first piece of truly sophisticated and sympathetic reportage on rock (it is reprinted in Eisen's *The Age of Rock*, Vol. I), opened up new fields for pop journalists celebrating the medium as the message.

The next big step came in 1966 with the appearance of *Crawdaddy!*, the first rock magazine. Edited by Paul Williams (at the time, a teen-age Swarthmore undergraduate), this magazine set the style for the flood of underground rock periodicals which appeared in the late 60's, the most successful of which has been *Rolling Stone*.

Anyone seriously interested in studying rock music as a historical phenomenon will find the month-to-month changes narrated in periodicals such as *Rolling Stone* more valuable than most of the more speculative (and, alas, often uninformed) books of the rock critic-historians. Only one book appears to have behind it more than casual browsing and the reading of the weekly top 50 charts -- Gillett's *The Sound of the City*. Only one rock critic currently writing really appears to know much about the historical roots and regional variations of rock -- Jon Landau, formerly of *Crawdaddy!*, now record review editor of *Rolling Stone*.

Nevertheless the writers of rock books deal with a number of important questions. They approach the music as a serious art with specific techniques and a unique history. Disagreements are usually based on such questions as the relative importance of listening (passive) or dancing (active) audiences -- the archetypal rock and roll riot being a move from the former to the latter. As the critics' tastes have diverged from those of rock audiences and record-buyers, the relative merits of "validity" and "success" have been debated. The importance of non-musicians in rock music -- producers, promoters, record company executives, managers and the like -- has provided critics with another area of debate. There is a tendency to range one against the other -- musician/hero versus producer/villain or vice versa.

The future historian of rock music must not only sort out the maze of historical threads in an attempt to capture the reality of the music in its cultural context; he must also come to terms with the intellectual history of rock. The rock critics have not remained in the ivory tower -- Jon Landau, Jann Wenner (editor of *Rolling Stone*) and Paul Williams have all produced rock and roll records for major companies in the past few years. As its circulation figures have risen, *Rolling Stone* has become a factor in the success (and failure) of rock groups. For example, in 1969 Columbia Records gave the Texas white bluesman Johnny Winter a lucrative contract and an enormous advance on the basis of an enthusiastic *Rolling Stone* article.

I have attempted to convey, in brief annotative statements, the contents of the books listed below; I have also included my personal reactions. It is regrettable (but unavoidable) that the historian must deal with all of them, for many of them are in print not because they have something unique to offer but only because they will sell. This is also true of many rock records. Some may disagree with my evaluations; I hope they will not remain silent. Undoubtedly I have missed important works. Perhaps this bibliography will prompt others with more knowledge of the field to list my omissions.

Anon.

*The Beatle Book*

New York, Lancer Books, 1964

n.p., photos by Dezo Hoffman

This book was marketed mainly because of its photos; the brief biographies of each Beatle and the band history are somewhat inaccurate and typical of "fanzine" writing.

Anon.

*The Beatles Up To Date*

New York, Lancer Books, 1964

n.p., photos

Sequel to *The Beatle Book*, this similar work also contains photo sections on the Dave Clark Five, Gerry and the Pacemakers and the Searchers, groups under Brian Epstein's management.

Carl Belz

*The Story of Rock*

New York, Oxford University Press, 1969

265 pp., photos, index, Selected Discography, 1953-63

An art historian, Belz applies the folk-popular-fine art distinctions of art scholarship to rock 'n' roll, with dubious results. The book is structured chronologically; the history is fairly accurate with regard to rock (though sketchy) but rarely accurate with regard to earlier and parallel musics.

Brian Bird

*Skiffle*

London, Robert Hale, 1958

Cited in Mabey's bibliography: "Not a very thoughtful or far-seeing volume, and the smell of the camp-fire is too prominent. But it is the only book on the craze." See, however, Nuttall's *The Shadows by Themselves*.

D. Duane Braun

*Toward a Theory of Popular Culture: The Sociology and History of American Music and Dance, 1920-1968*

Ann Arbor, Ann Arbor Publishers, 1969

165 pp.

Combining data culled from the mass media with sociological theory, this work proposes some interesting theories. However, the historical evidence used to illustrate the theories is so confused that it is difficult to accept them. For example (p.85): "Artist Roy Acuff (1941) and Eddy Arnold (1948)



continued to develop Country and Western until its integration with jazz, which in turn produced rhythm and blues -- via Ray Charles."

Michael Braun  
*Beatles' Progress*  
London, Penguin, 1964

Cited in Gillett's bibliography

Michael Braun  
*Love Me Do*  
London, Penguin Books, 1964

Probably the same as the previous title, this is cited in Mabey's bibliography: "A straight journalistic account of a few days in the life of the Beatles. Contains a few useful insights into the Beatles as people and their fans as objects."

John Burks and Jerry Hopkins (Jann Wenner, ed.)  
*Groupies and Other Girls*  
New York, Bantam Books, July 1970  
160pp., photos by Baron A. Wolman

"This book is an expanded and revised version of a special report of the same title which appeared in the February, 1969, issue of *Rolling Stone*." Camp followers are an aspect of musical professionalism in virtually every style, but only in rock music has their existence been publicized.

Nik Cohn  
*Rock from the Beginning*  
New York, Stein and Day, June 1969  
New York, Pocket Books, July 1970  
216 pp., photos, index

A rather uneven combination of subjective personal experience, rock history, and political criticism. Cohn is an English critic who emphasizes the working-class youth aspects of rock music -- a decidedly English point of view.

Hunter Davies  
*The Beatles: The Authorized Biography*  
New York, McGraw-Hill, 1968  
New York, Dell Books, June 1969  
405 pp., Photos, Appendix: The Beatles' Songs; Appendix: Business Activities

Myths debunked, details of the band's history clearly described; but with most of the fire removed. The recent John Lennon-Yoko Ono interviews in *Rolling Stone* provide a complementary picture (*Rolling Stone*, #74, Jan. 21, 1971; #75, Feb. 4, 1971).

The Editors of Flip Magazine

*Flip's Groovy Guide to the Groops!* #2

New York, New American Library/Signet Books, August, 1969

256 pp., photos

Brief fan magazine style biographies. Basic data includes date of birth, hometown, and color of hair and eyes of each "super groop" member. Useful in that many types of popular groups are covered -- from Alice Cooper to Herb Alpert. Presumably *Flip's Groovy Guide*...#1 follows a similar format.

The Editors of Go Magazine

*Go Pop 1969*

New York, Pyramid Books, April 1969

126 pp., photos

A large number of pop-music topics are covered here in a brief and superficial way.

Jonathan Eisen, ed.

*The Age of Rock: Sounds of the American Cultural Revolution*

New York, Random House/Vintage, 1969

388 pp., photos

A collection of articles on rock music, taken from the popular press, avant-garde journals and underground newspapers. Except for copyright notices at the front of the volume, date and place of original publication are not given. A brief introduction is Eisen's sole editorial appearance. There is no index. The articles range from insignificant to indispensable; included are Tom Wolfe's 1965 piece on Phil Spector, several articles by Jon Landau, and Richard Poirier's incredibly didactic (and influential) pronouncement on "Learning From the Beatles."

Jonathan Eisen, ed.

*The Age of Rock 2: Sights and Sounds of the American Cultural Revolution*

New York, Random House/Vintage, November 1970

339 pp., photos

Similar to the first volume, this one is slightly shorter and carries fewer articles of significance. Once again, the lack of annotation and index lessens the usefulness of the collection.

Jonathan Eisen, ed.  
*Altamont: Death of Innocence in the Woodstock Nation*  
 New York, Avon Books, July 1970  
 272 pp., photos

A useful source for the varied reactions to the Altamont disaster. As in his other anthologies, Eisen fails to indicate the original place of publication for the articles excerpted. *Rolling Stone's* coverage of Altamont (#50, January 21, 1970) should also be consulted.

Royston Ellis  
*Big Beat Scene*  
 London, 1961

Cited in Laing's bibliography

Brian Epstein  
*A Cellarful of Noise*  
 London, Souvenir Press, 1964  
 Toronto, Ryerson Press, 1964  
 New York, Doubleday & Co., 1964  
 132 pp., photos

New York, Pyramid Books, 1965  
 127 pp., fewer photos

The value of this brief autobiography by the Beatles' manager is greater in retrospect than it was when published. The late Epstein viewed the Beatles as a first step in a career of discovering stars; this book portrays that point of view.

David Ewen  
*Great Men of Popular Song*  
 Englewood Cliffs, N.J., Prentice-Hall, 1970 (revised edition)  
 387 pp., index

This edition contains a chapter "Sons of Protest: Bob Dylan" (pp. 347-361) which includes a brief history of rock and roll.

Julius Fast  
*The Beatles: The Real Story*  
 New York, Berkley Medallion Books, 1968  
 208 pp., photos

A rather flimsy attempt to cash in on Davies' authorized biography.



Bob Ferrier  
*The Wonderful World of Cliff Richard*  
 London, Peter Davies, 1964

Cited in Mabey's bibliography: "A euphemistic biography."

Vic Fredericks, ed.  
*Who's Who in Rock 'n' Roll*  
 New York, Fell, 1958

Cited in Gillett's bibliography.

John Gabree  
*The World of Rock*  
 Greenwich, Conn., Fawcett Publications/Gold Medal Books, 1968  
 176 pp., photos

Stylistically similar to a number of other informal histories of rock, Gabree's work is better than most because his knowledge of related musical styles (soul, r & b, c& w, blues, folk revival, etc.) is extensive and generally accurate.

Charlie Gillett  
*The Sound of the City: The Rise of Rock and Roll*  
 New York, Outerbridge & Dienstfrey, 1970  
 375 pp., "play list" [selected discography], bibliography, index

A very solid history which emphasizes the rock-oriented rhythm and blues performances. Starting with David Reisman's theoretical observations about white youth minority-group musical tastes, Gillett traces the careers and musics of black musicians whose recordings have been popular with white teenagers. Rock-a-billy and folk revival influences, as well as the British rock phenomena, are not given much coverage. But that is not necessarily possible in one book.

Ralph J. Gleason  
*The Jefferson Airplane and the San Francisco Sound*  
 New York, Ballantine Books, June 1969  
 340 pp., photos

The first half of the book covers the rock music scene in San Francisco from 1965 to 1969. Tom Wolfe's *The Electric Kool-Aid Acid Test* covers many of the same events more cogently. The second half consists of interviews with members of the Jefferson Airplane, rock promoter Bill Graham and Grateful Dead guitarist Jerry Garcia. The interviews are informative and should be useful to students interested in the musical roots of rock music in the San Francisco area during the sixties.

Richard Goldstein

*Goldstein's Greatest Hits: A Book Mostly About Rock 'n' Roll*

Englewood Cliffs, N.J., Prentice-Hall, 1970

228 pp., index

One of the first young pop critics to write extensively on rock music, Goldstein uses the first-person subjective approach common to the genre. This is a collection of his writings from 1966 to 1968, which appeared originally in *The Village Voice*, *The New York Times*, *New York Magazine* and *Eye Magazine*.

Richard Goldstein

*The Poetry of Rock*

New York, Grosset & Dunlap/Bantam Books, Feb. 1969

147 pp., photos, index

The words to a large number of the most popular rock songs, with annotation and an introduction by Goldstein.

Pete Goodman ["as...told...to..."]

*Our Own Story by the Rolling Stones*

New York, 1964; Bantam Books, 1970

xvi + 174 pp., photos

A straightforward "official" history from the Stones' early days, with a brief introduction bringing things up to date (1969).

Douglas Kent Hall and Sue G. Clarke

*Rock: A World Bold As Love*

New York, Cowles Book Co., 1970

192 pp., photos

The compiler has not seen this book. (see JEMFQ #20, p. 191 -- ed.)

John Hallowell

*Inside Creedence*

New York, Bantam Books, 1971

87 pp., photos, 64 pp., discography, song texts

A brief, impressionistic description of Creedence Clearwater Revival. Written in an annoying subjective personal experience narrative style, this book communicates much less about the group than Ralph J. Gleason's interview in *Rolling Stone* (#52, Feb. 21, 1970).

Paul Harris  
*When Pirates Ruled the Waves*  
 London, Impulse, 1968

Cited in Gillett's bibliography.

Chris Hodenfield  
*Rock 70*  
 New York, Pyramid Books, April 1970  
 140 pp., photos

Hodenfield's only apparent authority as a rock writer comes from having an older brother on the staff of *Rolling Stone*. A rather amateurish tour-de-force in the subjective personal-experience narrative style, the book is made useful only by several well-done interviews on jazz and blues by Bob Levin of *Jazz & Pop Magazine*.

Jerry Hopkins  
*Festival! The Book of American Music Celebrations*  
 New York, Collier Books, 1970  
 191 pp., photos by Jim Marshall and Baron Wolman

Photographs of rock, jazz, blues, folk and country music festivals, accompanied by a text, some of which originally appeared in *Rolling Stone*. The pictures are excellent, but the fact that the text and photos are not integrated (in fact, some of the festivals illustrated are not mentioned in the text) lessens the value of the book.

Jerry Hopkins  
*The Rock Story*  
 New York, Signet Books/New American Library, March 1970  
 222 pp., photos, selected discography

A brief informal history of rock music forms the first part of the book. The second half consists of essays (some of which are articles reprinted from rock newspapers and pop magazines) on specific aspects of the music -- fan magazines, performers' ids, etc. This is one of the few works on rock which includes a chapter on the folksong revival.

Steve Kahn  
*Tops in Pops*  
 New York, MacFadden, 1961

Cited in Gillett's bibliography.

(To be continued.)



### JEMF REPRINT SERIES

Reprints 9-16 and 26 are available at 50¢ each to Friends of the JEMF; 75¢ to all others. Reprints 17-25, available bound as a set only, \$1.00 to Friends and \$2.00 to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Folklore*, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From *Ethnomusicology*, Vol. 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From *Western American Literature*, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore*, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From *New York Folklore Quarterly*, Vol. 26 (June 1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, Vol. 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* printed nine articles by the following authors: D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie Meade, and Bill C. Malone. Available bound as a set only. (\$1.00 to Friends; \$2.00 to all others.)
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.

### JEMF SPECIAL SERIES

*JEMF Special Series, No. 1:* "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢; all others, \$1.00.

*JEMF Special Series, No. 2:* "Johnny Cash Discography and Recording History (1955-1968)" by John L. Smith. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

*JEMF Special Series, No. 3:* "Uncle Dave Macon: A Bio-Discography" by Ralph Rinzler and Norm Cohen. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

### MISCELLANEOUS PUBLICATIONS

*The John Edwards Memorial Foundation Archiving and Cataloging Procedures.* A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢

PLEASE GIVE FRIENDS NUMBER WHEN ORDERING. CALIFORNIA RESIDENTS PLEASE ADD 5% SALES TAX.
--

# JEMF QUARTERLY

Vol. 8, Part 1

Spring, 1972

No. 25

## CONTENTS

Letters	1
The Early Career of Tim Spencer, by Ken Griffis	4
Additions to <i>Blues and Gospel Records, 1902-1942</i>	7
A Preliminary Vernon Dalhart Discography. Part VI: Victor Recordings	8
Roberts-Martin-Roberts Discography. Part IV: Starr Recordings	15
Miscellaneous Discographic Corrections and Additions	17
"I'm a Record Man"--Uncle Art Satherley Reminisces, by Norm Cohen	18
Commercial Music Documents: Number Eleven	23
From the Archives: "'Wreck of the Shenandoah' Withdrawn by Victor Co." ( <i>Talking Machine World</i> , 15 November 1925)	23
Commercial Music Graphics: Number Twenty, by Archie Green	25
The Life of Alfred G. Karnes, by Donald Lee Nelson	31
Wilmer Watts and the Lonely Eagles--Postscript	36
Book Reviews: <i>Winners Got Scars Too: The Life and Legends of Johnny Cash</i> , by Christopher S. Wren, and <i>A Boy Named Cash</i> , by Albert Govoni (reviewed by John L. Smith); <i>Country Music: White Man's Blues</i> , by John Grissim (reviewed by William H. Koon); <i>Nothing But the Blues</i> , edited by Mike Leadbitter (reviewed by Tony Russell); <i>Blues from the Delta</i> , by William Ferris, Jr. (reviewed by David Evans); <i>The Blues Revival</i> , by Bob Groom (reviewed by David Evans)	39
Bibliographic Notes of Interest	46
Rock Books: An Incomplete Survey, by Neil V. Rosenberg	48

\* \* \* \* \*

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$5.00 (or more) annual membership dues. Individual subscriptions are \$5.00 per year; library rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Volumes 4, 5, 6, and 7 (Numbers 9 through 24) are \$1.25 per copy.

The *JEMF Quarterly* is edited by Norm Cohen. Please address all manuscripts and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California 90024.

# JEMF QUARTERLY

JOHN  
EDWARDS  
MEMORIAL  
FOUNDATION



VOL. VIII, PART 2, SUMMER, 1972, NO. 26





## LETTERS

*[In a recent letter to the Editor, reader Frank Johnson mentioned that he believed he had met the guitarist Bayless Rose, and that he was white; Rose is listed in Godrich and Dixon, Blues and Gospel Records 1902-1942, and is generally assumed to have been black. The Editor asked Johnson for more details; the following is taken from his reply.]*

To the Editor:

As for Bayless Rose, I never saw him before or after just the one time I mentioned, I didn't even know how his name was spelled till I came across some liner notes on LPs. I didn't know he had ever recorded. This was in 1939 in the fall, Drug Trade Products was experimenting with a live morning program, in a couple months we were all replaced with records I believe. I think it was called WHAS Morning Jamboree. I had a fifteen minute spot and was billed as Pat McAdore; one of the brass thought my name was too common, also somebody else had the same name that he knew. That was in Chicago on WJJD and I kept the same name elsewhere . . . The Ranch Boys folio has a bunch of songs I published under that name. Cole Publishing company didn't have enough cowboy songs to fill the folio, and he said they were all the same type and he wanted about a dozen songs on the silly side,, so I got some together and we whipped out the arrangements, two or three songs that I didn't write were also in the book under my name through some mistake. There are a lot of my songs in the Doc Hopkins/Karl & Harty folio also . . .

Well like I said, far as I can remember Rose as being a short heavy set fellow and I don't recall anything he had to say, probably he knew somebody around the station and was just up visiting. I don't recall the name of what he played, but it was the same type picking as on the re-issues. I recall that we were all standing around him while he played and wishing we could latch on to his style.

This program was carried only locally over WHAS, Louisville, and the announcer was Randy Blake, and others on the program were The Sizemores and Doc Addington, Carl McConnell and some little kids that sang nursery type songs. Everybody was featured on Saturday night also from a theater downtown, and we booked out a few times also. When it fell through I lost interest in country music for a long time. I made a lot of radio transcriptions, people told me they heard them broadcast but I don't think I ever heard them myself. Confidentially I thought they were lousy.

Well I wish I could help you out more on Bayless Rose but I don't seem to recall anything else only that he was a real sharp guitar picker and he picked in a very easy style, I wouldn't know what to call it except that he didn't seem to use the down stroke much, I don't know if he used a pick or not. He was older than any of us fellows and, like I said he was not a negro. I have tried to picture him and can just about vision his general appearance. He may have worn glasses but as I am not sure I won't say.

--Frank Johnson  
Chicago, Illinois

ERNEST TUBB'S  
EARLY RECORDING CAREER

by Townsend Miller

It is part of country music history that Ernest Tubb long has possessed one of the guitars with which Jimmie Rodgers used to sing and yodel his way to immortality as the "father of country music." The guitar was lent to Tubb by Rodgers' widow, Carrie Rodgers, who encouraged Tubb and who was instrumental in forwarding his career.

A most intriguing part of the story is that Mrs. Rodgers lent young Tubb the guitar of her late famed husband for Tubb's very first recording session. Yet at the time he was virtually unknown, even in the local areas of his native Texas, where he was just another young singer, struggling to get a start in the country music field.

Tubb, in an interview at the *Broken Spoke Club* in Austin, Texas, October 3, 1971, told the story of that first recording session and of his early recording career--a career which eventually led to his enshrinement as the sixth member of the Country Music Hall of Fame, joining his idol, Rodgers.

*"When I was a teen-ager, Jimmie was my idol. I tried to play and sing his songs just like he did. I was 19 years old and working on a farm near Benjamin, Texas, when he died in 1933, and I thought my world had come to an end."*

Soon afterward Tubb moved to San Antonio to work on construction at Fort Sam Houston, and later worked for Henry F. Hein in a drug store there. All the while, he was singing occasionally in small local clubs and haunting the radio stations for a chance to perform.

He remembered that Rodgers had resided in San Antonio at the time of his death and wondered if Mrs. Rodgers still lived there. He found a "Mrs. Jimmie Rodgers" listed in the phone book.

*"I wanted a picture of Jimmie; I thought it might be possible she would help me get one somehow. I phoned and asked if she were the Mrs. Jimmie Rodgers. I was scared to death. I remembered the 'Thelma' in Rodgers' song and even wondered if maybe Mrs. Rodgers had treated Jimmie bad and was really the Thelma in the song! But I was determined to try to get that photo."*

*"She told me she was Jimmie's widow and I told her how much I admired Jimmie and how I played his songs and how much it would mean to me if I could have that picture."*

Carrie Rodgers told Tubb she had several different photos of Jimmie and



that if Tubb would like to come out to her home, he could select his favorite.

An excited young Tubb visited her the next Sunday afternoon. He recalls:

*"She was most gracious. She showed me Jimmie's guitar, boots, and souvenirs, and we spent the whole afternoon talking about Jimmie. I knew every note Jimmie ever sang, and she seemed impressed.*

*"I told her if she would like to hear me sing Jimmie's songs, she could tune in to station KONO at 5:30 some morning. Rodgers' songs were almost the only ones I knew then."*

A little earlier Tubb had been given a chance to sing now and then with the Castleman brothers, Jim and Joe, who had a regular program on the station. This led to his obtaining his own spot twice a week at 5:30 a.m.

*"When I left Mrs. Rodgers' home that afternoon, I felt like I was walking in the clouds. It was the greatest day of my life."*

However, he had no other contact with Mrs. Rodgers for about three months. Then one day she telephoned him.

*"She told me she had been getting up early to listen to me almost every morning I was on the air and that she liked the way I sang Jimmie's songs. She told me I had 'heart' in my singing and that she was impressed with my sincerity.*

*"She wanted to help me--to help ME, even though she had turned down many others before."*

Tubb asked her if she thought she could persuade RCA Victor, Jimmie's label, to give him a chance to record. She promised to try.

Her efforts eventually resulted in a session at the Texas Hotel, San Antonio, October 27, 1936. Tubb recorded four songs, using Jimmie's guitar as the lone accompaniment. The titles were: *"The Passing of Jimmie Rodgers," "The Last Thoughts of Jimmie Rodgers," "The T.B. Is Whipping Me,"* and *"Since That Black Cat Crossed My Path."* The first two titles were written by Elsie McWilliams, Rodgers' sister-in-law and co-author of many of his songs. Tubb says the general contents of the lyrics for *"The Last Thoughts . . ."* came from the nurse who attended Rodgers the last few days of his life during his final recording session in New York.

According to Harry E. Jenkins, currently RCA's Division Vice President, Country Music, these first two titles were released December 9, 1936, on RCA's Bluebird label #6693.

Mrs. Rodgers recorded *"We Miss Him When the Evening Shadows Fall"* at the same recording session on October 26, 1936, the day before Tubb recorded.

Tubb accompanied her, using Jimmie's guitar. The first two Tubb releases and Mrs. Rodgers' recording were re-issued in 1968 on RCA's LP *When Evening Shadows Fall--A Tribute to Jimmie Rodgers* (LSP-4073e). The third and fourth Tubb titles were released on Bluebird 7000, but not until June 9, 1937.

In the meantime RCA, as a result of Mrs. Rodgers' continuing urging, held a second recording session for Tubb, also at the Texas Hotel in San Antonio, in early 1937. The titles recorded were: *"Married Man Blues," "Mean Old Bed-bug Blues," "My Mother Is Lonely," "The Right Train to Heaven."*

Merwyn "Buff" Buffington, who was part of the Castleman Brothers group, played back-up guitar to Tubb's lead in this session. He later played with Tubb's band.

It would appear that RCA recorded Tubb only as a favor to Mrs. Rodgers. Neither of the two releases from Tubb's first session sold well. Tubb says the promotion which RCA promised was never forthcoming, despite Mrs. Rodgers' continued urging. And the four titles which Tubb recorded at his second session in early 1937 were not released until 1942, after Tubb had become a national star.

Three years passed, following the RCA sessions, and both Tubb and Mrs. Rodgers were becoming discouraged at RCA's lack of interest. Tubb had moved on to San Angelo, where he appeared on radio station KGKL.

"I have always felt I did my best singing during the years 1936 to 1939," Tubb said. "Then I had my tonsils removed, and I have never been able to yodel very well since."

Discouraged at his lack of progress with RCA, Tubb one day telephoned Mrs. Rodgers. He asked her if she thought she could help him obtain a recording session with Decca.

*"Decca was a new company, but they had Bing Crosby, and I figured if they were that smart, they must be all right."*

Mrs. Rodgers promised to try. Her recommendations to Decca, plus frequent letters from Tubb, resulted in a Decca recording session at the Rice Hotel, Houston, April 4, 1940. When Tubb went to Houston, he found the session was to be supervised by Dave Kapp, who pioneered Decca's great successes in the country/western field. Tubb recalls:

*"Mrs. Rodgers advised me to insist on a contract with Decca before I did any recording. So, right off, I told Mr. Kapp I wanted a contract. I was so scared, I never would have done it if it hadn't been for Mrs. Rodgers."*

He got the contract. The result was one of the fabulous success stories of country music history. Tubb and Decca have been partners ever since, and Tubb and Dave Kapp have remained close lifelong friends.

Tubb recorded four songs at that first Decca session. They were:

#5825--"Blue Eyed Elaine" (master #92006) b/w  
 "I'll Get Along Somehow" (master #92008)  
 released in April 1940

#5846--"I'll Never Cry Over You" (master #92007) b/w  
 "You Broke a Heart" (master #92009)  
 released in May 1940

(Dates and master numbers were supplied by Jack Loetz, Decca division, Records, Inc.)

Kapp was enthusiastic. His encouragement and backing led to quick success with Decca, which boomed with Tubb's all-time great hit "Walking the Floor Over You" on his seventh Decca release (#5958).

At this point, RCA still had never released the second four songs Tubb had recorded for them. Meantime, the great Steve Sholes had been employed by RCA in an effort to strengthen their position in the country music field. Sholes readily recognized the value of the earlier unreleased RCA recordings as Tubb's nation-wide popularity grew. RCA had every right to release the recordings, of course, but Tubb recalls that Sholes "was nice enough to ask both Mrs. Rodgers and me for permission."

According to RCA's Harry E. Jenkins these four recordings were released on the RCA Bluebird label as follows:

#8899--"Married Man Blues" b/w  
 "Mean Old Bedbug Blues"  
 released January 1, 1942

#8966--"My Mother Is Lonely" b/w  
 "The Right Train to Heaven"  
 released March 27, 1942

Tubb says these two RCA releases each sold over 75,000 copies, even without promotion.

Tubb's famous Jimmie Rodgers guitar?

*"When Mrs. Rodgers first lent me the guitar in late 1935, I kept it under my bed every night for protection. When I moved to San Angelo, I tried to return it to her, but she told me to keep and use it. She finally 'gave' it to me about 1945 or 1946, but I have always felt it really belongs to Anita Rodgers Court, Jimmie's daughter."*

(Mrs. Court still resides in San Antonio, and her son, Jimmie Dale Court, bears the first name of his famous grandfather and the same middle name, Dale, as Tubb.)

Tubb still has the guitar, but he and Anita Rodgers Court both have agreed that the guitar should go into the Country Music Hall of Fame at



Nashville, where, eventually, it probably will find its place as a tribute to two of country music's greatest all-time stars.

*[In addition to those mentioned in the article, the author also would like to acknowledge the assistance of Bob Pinson, Will Roy Hearne, and David L. Crisp, with appreciation.]*

--Austin, Texas

+ \* + \* + \* + \* + \* + \* + \* + \* + \*

#### FIRST JEMF LP NOW AVAILABLE

We are pleased to announce that the JEMF's first LP album, JEMF 101, titled *The Carter Family on Border Radio*, is now available. This authorized album consists of selections originally recorded by the Carter Family during 1938-1939 on electrical transcription discs for use on the Mexican border stations. The selections include:

##### Side 1

Keep on the Sunny Side/When Our Lord Shall Come Again  
Who's That Knocking?  
Old Ladies' Home  
One Little Word  
Chinese Breakdown (Instrumental)  
I Wouldn't Mind Dying  
The Last Letter  
I Cannot be Your Sweetheart  
Honey Babe (Instrumental)  
I'm Sitting on Top of the World  
Broken Engagement  
There'll Be Joy, Joy, Joy

##### Side 2

Cyclone of Rye Cove  
Why There's a Tear in My Eye  
Goin' Back to Texas  
Diamonds In the Rough  
Del Rio (Instrumental)  
Broken Down Tramp  
Just a Few More Days  
Soldier's Sweetheart  
Bonnie Blue Eyes  
What Would You Give In Exchange for Your Soul?  
Keep on the Sunny Side/Alabama Gals

The album attempts to capture some of the flavor of the typical electrical transcription (ET) broadcasts. This material has never before been commercially available and some of the songs on the album were never recorded by the Carter Family for commercial release. A brochure, including an introductory statement on the importance of electrical transcription recordings, a critique of the Carter Family, and transcriptions of the songs, is being prepared. The price of the album is \$4.25 postpaid to members of the Friends of the JEMF; \$5.25 to others. Send your orders direct to the JEMF office.

## THE EDDIE DEAN STORY

by Ken Griffis

The seventh son, of a seventh son, of a seventh son, Edgar Dean Glosup was born to James and Eva Vangriff Glosup on 9 July 1907. This event took place in the northeastern Texas county of Hopkins, in the small town of Posey. Edgar was one of nine children: there were brothers Alvin, Tom, Virgil, Jimmie and sisters Mae and Lorene. Two boys died in infancy.

James Franklin Glosup, born in Alabama, had moved to Texas in 1891. Eddie recalls his father telling how he rode the first train from Fort Worth to Decatur, Texas and observed an incident that was to fade into history, never to be seen again. While on that train ride, he saw a huge drive of Texas longhorns. Their enormous horns clicking together could be heard for a great distance and the sun glinting on their horns gave the impression of a vast lake.

Eddie's father was a farmer-rancher, teaching music as a side line. The family worked hard to make a living and it is very evident that all of the children had a great respect for their father.

Brother Alvin was the principal of the school in Posey, where Eddie was exposed to his first schooling--and it was Alvin who gave him his first spanking.

The community in and around Posey took pride in their "singing conventions" which featured the local talent. It was there that Eddie had his first exposure to music. The family, as was common to the time, sang together a great deal--with sister Mae at the organ. It was evident from the start that Eddie had an unusually fine voice, and once it stopped changing, he found he could sing all parts. Otis Deaton, a composer of religious music, was an early influence on Eddie. It was through him that Eddie became acquainted with Virgil Stamps, another individual of note.

When he was twelve, Eddie moved with his family to Sulphur Springs, Texas, where he completed high school and, at the age of sixteen, was appointed music director of the local Baptist Church.

Leaving home at eighteen, Eddie made his way to Dallas, where he again met Otis Deaton. Otis gave him advice and encouragement and urged Eddie to pursue a career in music. To sustain himself, as the opportunities for making money in the entertainment field ranged between slim and none, Eddie found a job as a machinist, making hardly enough to support himself, but managing to send some home.

While in Dallas, Eddie found himself listening whenever possible to a country music artist, "Pegleg" Moreland, then appearing on radio WFAA. "Peg" was very popular in the Dallas area and it was his playing and singing that made the greatest impact on Eddie's musical career. Listening to and watching Moreland perform gave Eddie the urge to buy an old Stella guitar, upon which he practiced at every opportunity, teaching himself to play. He tried out for a spot on WFAA, but just didn't have the necessary repertoire to compete with the established artists. A short time later, he was invited to join Virgil

Stamps and Marshall Yandell on a brief tour, this being his first "professional" exposure.

In 1926, deciding that the Dallas area afforded little opportunity for an aspiring artist, Eddie left for the hot-bed of country music, Chicago. Arriving there with the magnificent sum of three cents in his pocket, he was met by brother Virgil at the train and provided with an apartment and a much-needed loan.

Casting around for a job at one of the stations, Eddie was immediately attracted to the musical duo of Ford Rush and Glen Rile, then appearing on station WLS. Rush and Rile took an interest in Eddie and they made an unsuccessful attempt to sell the management of WLS on Eddie, but at the time they had too many performers. Eddie did appear briefly on the program of "Cousin" Harold Goodman and Fred Owens and was well received. While on the program, Goodman and Owens informed Eddie that the mail received indicated that the audience did not understand or grasp his last name. Over a cup of coffee, the suggestion was made that he drop his last name. From then on, his professional name was Eddie Dean.

It was while he was on tour in 1927, with the Ernie Young Review, that he met a young Scottish singer, Johnny Sloan. Eddie and Johnny hit it off from the start and soon formed a singing act. Johnny knew a Mr. Earl May, who was owner and operator of May Nursery Co., in Shenandoah, Iowa. Mr. May was interested enough to send money to pay for Johnny and Eddie to come to Shenandoah. (Readers will recall that nursery companies were big promoters of early country music, selling their seed and plants throughout the Midwest.) Earl May took an immediate liking to Eddie and soon the duo was being featured on Radio KMA, and very well received. Eddie always had to sing "Berry Pickin' Time," one of his most requested songs, which he had learned listening to "Peg" Moreland. Several of Eddie's songs were from his days in Dallas, most of which were new to the KMA audience. This, in addition to his fine voice, accounted for his popularity.

Eddie recalls that each Saturday afternoon, Mr. May would call him into his office and say, "Eddie, hold out your hand." He would then slowly count out gold coins saying, "Save a little, spend a little, and give a little away." This man and his kindness left a lasting impression on Eddie, and he was later to write a song about Mr. May's comments to him. The song remains a part of his act today.

In 1929, Johnny received a call from Earl Williams, program director of station WNAX in Yankton, South Dakota, offering the duo a job. Mr. May offered to double Eddie's salary if he would stay on in Shenandoah, but feeling a loyalty to Johnny, the partners left.

About a year later, Johnny took leave of Eddie to pursue another avenue in his career. Eddie contacted his brother, Jimmie, who although he had not previously worked as a professional, shortly joined Eddie and the two became known as the "Sunshine Coffee Boys." Also on the staff at WNAX, they were featured as the "Dean Brothers--Jimmie and Eddie," working from 5:30 a.m. to 4:00 p.m. on various programs, singing a number of western, sacred, and novelty songs. Appearing on the station at the same time was another popular group, the Lawrence Welk band.



While in Yankton, Eddie formed an eight-piece band, touring the countryside, appearing before large crowds who had heard them on radio. Instead of guitar, Eddie played four-string banjo while on tour. This was necessary as they had no amplification and no mike. They toured the Midwest, appearing in all the small towns, sponsored by "Harness Bill."

In 1930 Eddie met Miss Lorene Donnelly. They were married September, 1931, with Earl Williams acting as best man.

At this time he also met Flemming Allen, who was playing the organ in a local theater. Flemming is the composer of one of the early standards of country music, "When It's Prayer Meeting Time in the Hollow."

Radio WIBW in Topeka, Kansas beckoned Eddie shortly and it was in Topeka that daughter Donna Lee made her appearance. Later Eddie was to migrate for a brief period of time to Minneapolis and Kansas City. While he was in Kansas City a son, Edgar Dean II, was born.

Never forgetting the lure of Chicago, Eddie and brother Jimmie were excited when, in late 1933, they received a call from one of the program directors at WLS. It was their old friend Flemming Allen, who offered them an opportunity to be on WLS Barn Dance, then being directed by one of the greats of country music, George C. Biggar. The show at that time originated from the 8th Street Theater. Appearing on the show were such well known personalities as Louise Massey and the Westerners, Lulu Belle and Scotty, Uncle Ezra and the Hoosier Hot Shots, the Arkansas Woodchopper, and Prairie Ramblers and Henry Burr.

Jimmie and Eddie were also featured on a 5:30 a.m. program for the Oskosh Overall Company, along with the Arkansas Woodchopper and the Sod Busters. The show was very well received, as evidenced by a substantial increase in company sales. After a year on the WLS Barn Dance, Jimmie left to join Radio WJJD in Chicago and Eddie was signed to do a drama series for General Mills. After auditioning with approximately 100 hopefuls, he was picked to play the part of Larry Burton on a daily network program, "Modern Cinderella." The theme centered around a Texas Cowboy who came to the big city to make good. This was great exposure for Eddie, the program lasting for almost a year and a half.

While doing the program, Eddie met and was persuaded to study voice training under Forrest Lamont of the Chicago Civic Opera. The network officials opposed the voice training, fearing it would "hurt" his voice. Too, they pointed out, he couldn't make the money singing opera that he could in country music!

When the network show went off the air, Eddie was faced with the problem of the direction he should go with his career. With the drama experience, new avenues of opportunity were open to him. Still undecided, he flipped a coin--heads to Hollywood, tails to New York. Heads it was, so in early 1937, Eddie made his way to Hollywood with no prospects for a job, leaving his family in Chicago. Arriving in Hollywood, his first move was to contact Gene Autry. While in Chicago, Eddie had met Gene, who was then heading back to Hollywood to film the stirring, twelve-chapter epic, "The Phantom Empire."

Unable to reach Gene, Eddie began to look around for the first suitable job. He made the acquaintance of Sid Chatton, an impersonator of the stars, who was staying at the Wilcox Hotel. Sid took Eddie out to Republic pictures to try out for a part in a Gene Autry picture. He got the part and shortly renewed acquaintances with Gene and his side-kick, Smiley Burnett.

Eddie was seriously considered as a replacement for Autry, with whom Republic was having contract problems. Unfortunately for Eddie, he was to learn that another young fellow, who was also under consideration, got the starring role. His name was Leonard Slye, better known as Roy Rogers.

Over the next few years, Eddie appeared in several movies, with Tex Ritter and Bill Boyd and others. He also joined the Gene Autry radio show and toured the rodeo circuit with Gene.

In 1944, Pete Canova, brother of Judy, contacted Eddie, who was then in Chicago with Autry, informing him of an exciting new movie development. An Englishman by the name of Bill Crespinell had perfected a new color film technique and wanted to do a western picture. Eddie agreed to undertake the project--and with his yard as a backdrop, the tests were made. He contacted Bob Tanzi, asking that he produce the film. Bob was reluctant until he learned it was to be in color, then eagerly agreed. The first color western picture was filmed in 1945, entitled, "Song of Old Wyoming." The cost of production--\$35,000. The new color film was a great success, making for the producers over a million dollars for the first three released.

Eddie starred in a total of 20 pictures, his second release being "Romance of the West." Eddie, along with Hal Blair and Glen Strange, wrote most of the music for the series. Another close friend, Max Terhune, appeared in the pictures, and Eddie considered Max one of the nicest people with whom he ever worked.

Songs of importance to come out of his first few pictures were "Hills of Old Wyoming," "Wagon Wheels," "On the Banks of the Sunny San Juan," and "Ain't No Gal Got a Brand on Me."

The film industry saw a giant competitor come onto the scene in 1947--television. Realizing the demise of an era was near, Eddie took leave of an industry that he had grown to love, to fashion a new career making personal appearances in the various night clubs, rodeos, and fairs. In 1949, Eddie met with Col. Tom Parker to discuss his directing Eddie's career. Col. Parker suggested that he dress in gold and take up the name, "The Golden Cowboy." Eddie readily accepted the suggestion.

Eddie continues to be very active today. The material he features ranges from the old down to the current sounds. His very pleasant baritone voice appears to be stronger now than it was twenty years ago.

One of the pioneers of country music, "Uncle" Art Satherley, responded to our inquiry concerning his recollections of Eddie as follows:

Jan 30<sup>th</sup> 1972

If I were asked at any time to say a few words, regarding my long, long time, friend,  
"Eddie Dean"

It would be my pleasure, to comment on his wonderful personality.

It was the year 1934, when I first met this gentleman, + at that time if I remember correctly, he was on the entertaining Staff of W. L. S. Chicago.

We were recording quite a few of the acts, on this Station, and I asked Eddie if he would like to join, us, + become an artist with the American Record Corp.

I had him prepare a few selections, recorded, + released them to the world + his recording was released to Sears Roebuck, for their famous Catalog. His recording, + "I am enclosing a copy of his recording with me for American," were issued to all chain stores in America, labels included. Conqueror. Regal. Domino Cameo. Perfect Vocation. Okeh, + others, + Bell. + Banner. + Oriole. in other words, his singing has been heard by



Arthur E. Satherley

Many millions & in many countries.

Leaving business aside, Eddie & I have met many times at Golf; throughout the years, & always the same becoming smile, & attitude, toward his fellow beings.

Let's what I would describe him, as, viz. "The Country Gentleman" in his every mannerism, whether at play or work.

I also must include his lovely wife, always very pleasant & gracious.

It is no wonder, he named her "Dearest" - Because dearest fits this lady in every degree & way.

Now kids, "Dearest" & "Eddie Dearest".

God Bless you always. & your family.

& Ladies & Gentlemen, They also are a real tribute, to all that our great Americans

"Should Stand For"

Very Sincerely Yours.

Uncle Art Satherley

## DISCOGRAPHY OF RECORDINGS BY EDDIE AND JIMMIE DEAN FOR ARC

The following is believed to be a complete discography of recordings by Eddie and Jimmie Dean for the American Record Corp. All recordings were made under the supervision of Uncle Art Satherley in Chicago, Ill. Master and take numbers are given in the first column; titles in the second; labels and release numbers in the third. Label abbreviations are as follows: Cq = Conqueror, Ba = Banner, Me = Melotone, Or = Oriole, Pe = Perfect, Ro = Romeo. The abbreviation ARC indicates that all five labels (Ba, Me, Or, Pe, Ro) had the same release number. Accompaniment on all selections is believed to consist of two guitars.

2 November 1934.

C 776-1	My Last Moving Day	Cq 8438, Ba 33295, Or 8412, Ro 5412, Me 13262, Pe 13095
C 777-1	The Soldier's Story	Unissued (re-recorded at a later date)

13 November 1934.

C 834-1	When I Move To That New Range	Cq 8439, Ba 33295, Or 8412, Ro 5412, Me 13262, Pe 13095
C 835-1	The Old Mill Wheel	Unissued
C 836-1	Since My Mother's Dead and Gone	Unissued (Re-recorded at a later date)

15 November 1934.

C 836-2	Since My Mother's Dead and Gone	Cq 8439, ARC 7-02-57
C 853-1	End Of a Bandit's Trail	Unissued (Re-recorded at a later date)

7 January 1935.

C 777-2,3	The Soldier's Story	Unissued (Re-recorded at a later date)
C 853-2,3	End Of a Bandit's Trail	Unissued (Re-recorded at a later date)

24 January 1935.

C 777-4	The Soldier's Story	Cq 8438, Ba 33372, Or 8542, Ro 5442, Me 13339, Pe 13120
C 853-4	End Of a Bandit's Trail	Cq 8471, Ba 33372, Or 8442, Ro 5442, Me 13339, Pe 13120

29 October 1935.

C 1123-1,2	My Herdin' Song	Cq 8598
C 1124-1,2	Get Along Little Dogies	Cq 8598
C 1125-1,2	Barefoot Days	Unissued

30 October 1935.

C 1139-1,2	That Little Boy of Mine	Cq 8597, ARC 6-12-55
C 1140-1,2	Who's That Calling	Unissued
C 1141-1,2	The Oregon Trail	Cq 8596, ARC 6-02-53
C 1142-1,2	We're Saying Goodbye	ARC 6-05-54
C 1143-1,2	Seven More Days	ARC 6-05-54

1 November 1935.

C 1147-1,2	Red Sails In the Sunset	Cq 8599, ARC 6-02-53
C 1148-1,2	There's an Old Family Album in the Parlor	Cq 8599, ARC 7-02-57
C 1149-1,2	Roll Along Prairie Moon	Cq 8596
C 1150-1,2	Golden Barefoot Days	Cq 8597, ARC 6-12-55

# # #

At right: Eddie and Jimmie Dean (Eddie at left.  
Mid 1930s, Station WNAX, Yankton, South Dakota.



## UNCLE TOM COLLINS: MINSTREL MAN

by Donald Lee Nelson

*[A few years ago, Mrs. Julia "Judy" Northrup stopped in at Don Brown's Jazz-man Record Shop in Santa Monica and inquired whether any records by her father, Tom Collins, were available. Brown passed the information along to Don Nelson, who interviewed Mrs. Northrup and Mr. Frank Nash, a friend of the Collins family since his boyhood, at the Northrups' home in Arcadia, California, in May 1972. The author extends his deep appreciation to them for so graciously giving of their time and memories to make this account possible.]*

The post-civil war days in the South were filled with a music as peculiar to this nation as any it has ever produced. Pre-dating the "hillbilly" style by a generation, minstrel songs and singers enjoyed an enormous popularity. Many performers, both professional and non-professional, practised this unique style, but few ever managed to have it recorded save by the acoustic method of earliest phonograph days. One of the few exceptions was a north Georgia mercantile man known as Uncle Tom Collins.

Thomas Lee Collins was born near the town of Acworth in Cobb County in 1866, the son of Daniel and Fannie Buchanan Collins. His mother was widowed soon after his birth; she remarried, however, and Tom had several brothers and sisters. His identity as a Collins was not lost, though, as that surname was industrially prominent in Acworth. The hotel, furniture store, mortuary, and a number of other businesses were owned by members of the Collins clan.

A life-long reputation for unselfishness was begun early when he and his older brother Jess voluntarily quit high school so they could work to provide an education for their sister Ida. Shortly thereafter, during his sixteenth year, someone gave Tom a violin. A natural feel for timing and musical rhythm enabled him to master the instrument with little difficulty.

Proficiency with a fiddle was cause for any young man to be asked to perform at dances and other social events in the community. It was due to his attendance at such functions that his musical career was almost ended. A Baptist since birth and steady churchgoer, he was put out of the church for performing at a square dance. The sincere belief that he had done nothing wrong enabled him to withstand ministerial pressure, and he was welcomed by a Presbyterian congregation.

Leaving farmwork, he entered upon a career as a salesman, travelling for Hart, Schafner, and Marx, a prominent men's clothier of the day. During much of this period Tom Collins had been keeping company with Miss Alice Rainey, also of Acworth. A quarrel ended their relationship, and she married her sister's brother-in-law. After three years of wedlock she was widowed when her husband died in a train wreck on the road to Chattanooga. In 1890 she and Tom were married, and a year or so later a son, Thomas, Jr., was born. An interesting note is that Tom married, started a family, and bought a nice home complete with grassy yard and picket fence--all on thirty dollars a month.

The impressive Collins singing voice was coming into its own, a rich though untrained bass which had an impeccable sense of harmony. His repertoire



was extensive, ranging from formal church pieces to the minstrel songs he loved so well. On the latter he managed an improvisational technique which made even the best known standards of the day his songs.

Collins eventually went into business for himself, opening a dry goods store in his home town. He was an expert sign painter, and displayed artful and imaginative sales signs. Frequently, in the company of other musically inclined friends, Tom Collins would go to the home of a neighboring Methodist minister. The group would practice for hours on both religious and minstrel songs. Among his favorites, which he often performed at fund-raising minstrel shows, were "Everybody Has a Whistle Like Me," "When I Had But Fifty Cents," "Grandfather's Clock," the Eastertime favorite "Come Where the Lilies Bloom," and the comic standard "Preacher and the Bear." It is thought that he recorded the last piece, but no certain information exists. In addition to the violin he was skilled at piano, banjo, and guitar; many who heard him thought the guitar to be his best instrument. He was never known to attempt a reed or horn.

During the early twenties Collins received exposure by performing over WSB in Atlanta. He was on as frequently as his business would permit. Thanks to WSB's manager, Lambdin Kay, he remained on WSB for some time, and it was probably here that he was contacted about recording for the Okeh label. The details of the arrangements have been lost to time, but on June 2, 1927 he journeyed to Atlanta and placed eight songs on wax, six of which were issued (see Discography). Among those released was "Little Brown Jug." His signature was a unique last verse,

If all the folks in Adam's race  
Were gathered together in one place,  
I'd prepare to shed a tear  
Before I'd part with you, my dear.

It has been suggested that he might have journeyed to New York to record again, but here too, no supportive proof exists.

During his recording year he made one of his infrequent trips away from home, going to Murfee, North Carolina, to purchase two stores of bankrupt stock. Although he was always a minstrel at heart, he remained in the merchandising business, and never embarked upon a stage career.

In spite of the fact that he lived within thirty miles of Atlanta, a musical Mecca and home of such as Fiddlin' John Carson, The Skillet Lickers, Blind Andrew Jenkins and the like, he apparently had no contact with any of them. Although their music has a similarity, the music of his contemporaries was hillbilly in nature, while his was minstrel derived. It seems strange, in light of this fact, that he was not featured on the Okeh Medicine Show recordings.

Unlike many other southern performers, especially those from the Peach State, Tom Collins was never heard to utter a political thought, and never campaigned or worked for office seekers. Neither did he follow other musicians of the day, not because he did not care for them, but simply because he was too busy with his own activities in that field.

He had a great sense of humor and fondness for music which he carried with him at home, and even in his store. He would sing religious songs as he measured off bolts of cloth yardage. He was constantly active, even in later years, and could do a fine "buck 'n' wing." On June 9, 1933, while at Lake Burton, in Rabun County, Uncle Tom Collins passed away of a stroke. He was sixty-seven.

--Westwood, California

## UNCLE TOM COLLINS DISCOGRAPHY

To our knowledge, Tom Collins had only one recording session during his career. That one was with the Okeh Phonograph Corp., a Columbia subsidiary, on 2 June 1927 in Atlanta, Ga. He accompanied his own singing with banjo. The issued takes are indicated with the master number in the first column.

80-955A	Little Brown Jug	OK 45132
80-956A	Every Race Has a Flag But the Coons	OK 45140
80-957	Two Little Girls in Blue	Unissued
80-958	Down On the Farm	Unissued
80-959A	Four Sons Of a Gun	OK 45119
80-960B	'Tain't No Lie	OK 45132
80-961B	Every Day Will Be Sunday Bye and Bye	OK 45119
80-962A	Chicken You Can't Roost Too High For Me	OK 45140



Tom Collins and Lucile Dimon, Atlanta, Ga., mid-1920s.

## ROBERTS-MARTIN-ROBERTS DISCOGRAPHY. PART V: ARC RECORDINGS

Our discography of Doc Roberts, Asa Martin, and James Roberts continues with recordings made for the American Record Corporation and issued on a wide family of labels. All of these recordings were made in New York City under the supervision of "Uncle Art" Satherley, unless otherwise noted.

The arrangement of the data is the usual one: Column 1--master number, followed by a suffix indicating the issued take, where known; Column 2--title, followed by alphanumeric key indicating instrumentation (numbers indicate instruments, letters indicate musicians); Column 3--artist credits on the primary ARC labels (Banner, Melotone, Oriole, Perfect, and Romeo); Column 4--labels and release numbers, followed by abbreviations indicating pseudonyms, if any, on the subsidiary labels. This discography was compiled by Guthrie Meade, with additions taken from data in the JEMF files and from the collection of Eugene Earle, and from E. S. Turner.

The abbreviation ARC in the 4th column indicates the identically numbered releases on the five labels, Banner, Melotone, Oriole, Perfect, and Romeo. The first digit or pair of digits in the hyphenated release number indicates the year of release; the second pair of digits, the month; the final pair of digits, the order of release for that month (starting with 50).

Artist Abbreviations	Instrument Abbreviations	Label Abbreviations
AM -- Asa Martin	1 -- guitar	ARC -- See above
DRT -- Doc Roberts Trio (Roberts, Martin, & Roberts)	2 -- violin	Ba -- Banner
E&J -- Elmer & Jud (= DRT)	3 -- mandolin	Bwy -- Broadway
F&W -- Glen Fox & Joe Wilson (=AM & JR)	4 -- steel guitar	Cq -- Conqueror
H&M -- Horton & Moore (=AM & JR)	5 -- harmonica	Me -- Melotone
JB -- John Barton (= DRT)	v -- vocal	MeC -- Canadian Melotone
JBl -- John Baltzell (= DRT)		Or -- Oriole
JR -- James Roberts		Pe -- Perfect
JRv -- Joe Reeves (= JR)		Ro -- Romeo
M&R -- Martin & (James) Roberts		RZ -- Regal Zonophone (Australian)
M&Rs -- Martin & (Arthur) Rose		Vo -- Vocalion
R&R -- Roberts & Rose		

5 March 1931

Doc Roberts (a), Asa Martin (b), James Roberts (c).

10462-2	The Waggoner	-1b,2a	DRT	Ba 32309, Or 8104, Ro 5104, Pe 12765, Cq 7975
10463-1	Did You Ever See the Devil, Uncle Joe?	-1b,2a	DRT	Ba 32203, Or 8072, Ro 5072, Pe 12724, Cq 8136
				Me M12390
10464-1	Shortenin' Bread	-1b,2a	DRT	Ba 32309, Or 8104, Ro 5104, Pe 12765, Cq 7975
10465-2	Sally Ann	-1b,2a	DRT	Ba 32176, Or 8063, Ro 5063, Pe 15467, Cq 7766
10466-2	Farewell Waltz	-1b,2a	DRT	Ba 32176, Or 8063, Ro 5063, Pe 15467, Cq 7766
10467-2	Sunny Tennessee	-1b,2a,vbc	M&R	Ba 32306, Or 8101, Ro 5101, Pe 12762, Cq 7965
10468-2	Good Bye Betty	-1b,3 ,vbc	M&R	Ba 32204, Or 8073, Ro 5073, Pe 12725, Cq 7941
				Bwy 4047 (H&M)
10469-2	The Pine Tree On the Hill	-1b,2a,vbc	M&R	Ba 32246, Or 8092, Ro 5092, Pe 12744, Cq 7745
				Me M12391
10470-2	Darling Nellie Gray	-1b,2a,vbc	M&R	Ba 32306, Or 8101, Ro 5101, Pe 12762, Cq 7965
				Bwy 8246 (H&M)

6 March 1931

As above.

10471-1	Wednesday Night Waltz	-1b,2a	DRT	Ba 32203, Or 8072, Ro 5072, Pe 12724, Cq 8136
				Me M12390
10472-2	The Contented Hobo	-1b,3 ,vb	AM	Ba 32177, Or 8064, Ro 5064, Pe 32177, Cq 7746
10473-2	The Wandering Hobo	-1b,3 ,vb	AM	Ba 32177, Or 8064, Ro 5064, Pe 32177, Cq 7746
10474-2	The Little Old Jail House	-1b,3 ,vb	M&R	Ba 32307, Or 8102, Ro 5102, Pe 12763, Cq 7844
				Me M12393, Bwy 4070 (H&M)
10475-1	May I Sleep In Your Barn Tonight, Mister	-1c,vc	JR	Ba 32205, Or 8074, Ro 5074, Pe 12726, Cq 7765 (JRv)
10476-2	The Crepe On the Cabin Door	-1c,vc	JR	Ba 32205, Or 8074, Ro 5074, Pe 12726, Cq 7747
10477-2	The Rovin' Moonshiner	-1b,2a,v	M&R	Ba 32307, Or 8102, Ro 5102, Pe 12763, Cq 7844
10478-1	The Knoxville Girl	-1b,vbc	M&R	Ba 32178, Or 8065, Ro 5065, Pe 12711, Cq 7837
10479-	My Lover On the Deep Blue Sea	-1b,3 ,vbc	M&R	Ba 32204, Or 8073, Ro 5073, Pe 12725, Cq 7941
				Bwy 4080 (H&M)



7 March 1931

As above.

10480-2 The East Bound Train -lb,2a,vbc M&R Ba 32204, Or 8073, Ro 5073, Pe 12725, Cq 7941  
Bwy 4080 (H&M)

10481-2 Give My Love To Nellie, Jack -lb,2a,3c,vbc M&R Ba 32246, Or 8092, Ro 5092, Pe 12744, Cq 7745  
(some issued as Give My Love to Nell) Me M12391

24 March 1932

As above.

11565-1 By Blue Eyed Boy -lbc,3a,vbc M&R Ba 32651, Or 8188, Ro 5188, Pe 12872, Cq 8146

11566-2 When the Roses Bloom in Dixie -lb,3 ,vbc M&R Ba 32477, Or 8151, Ro 5151, Pe 12821, Cq 8070  
Me M12424

11567-2 Ninety Nine Years (Is Almost For Life) M&R Ba 32426, Or 8128, Ro 5128, Pe 12799, Cq 7967  
-lb,3 ,vbc Me M12436, Bwy 4048, Vo 5486 (F&W)

11568-1,4 Prisoner No. 999 -lb,3 ,vbc M&R Ba 32426, Or 8128, Ro 5128, Pe 12799, Cq 7967  
Me M12436

25 March 1932

As above.

11570 Keep On the Sunny Side -lbc,3a,vbc DRT Unissued

11571-2 Rycove Cyclone -lbc,3a,vbc M&R Ba 32554, Or 8163, Ro 5163, Pe 12839, Cq 8068

11572 Aggravating Lula Love -lbc,3a,vbc DRT Unissued

11573-1 Aged Mother -lbc,3a,vbc M&R Ba 32651, Or 8188, Ro 5188, Pe 12872, Cq 8146  
Me M12569

11574-2 Bury Me 'Neath the Weeping Willow M&R Ba 32522, Or 8154, Ro 5154, Pe 12831, Cq 8011  
-lbc,3a,vbc Me M12497, MeC 91402

11575-1 The Ship That Never Returned -lbc,3a,vbc M&R Ba 32554, Or 8163, Ro 5163, Pe 12839, Cq 8068

11576-2 Dying Cowboy -lbc,3a,vbc M&R Ba 32522, Or 8154, Ro 5154, Pe 12831, Cq 8011  
Me M12497, MeC 91402

11577 Blue Ridge Mountain Blues -lb,3 ,vc DRT Unissued

11578-1 Turkey In the Straw -lbc,2a DRT Ba 32818, Or 8251, Ro 5251, Pe 12929, Cq 7741 (JB1)  
Me M12746, Bwy 8052 (JB,E&J)

11579-2 I Don't Love Nobody -lbc,2a DRT Ba 32818, Or 8251, Ro 5251, Pe 12929, Cq 8239  
Me M12746

11580-1 Over the Waves -lbc,2a DRT Ba 32609, Or 8176, Ro 5176, Pe 12857, Cq 8078  
Me M12522

11581-1 She Ain't Built That Way -lb,3 ,vb AM Ba 32475, Or 8149, Ro 5149, Pe 12819, Cq 8012  
Me M12427

26 March 1932

As above.

11586-3 My Rocky Mountain Queen -lb,3 ,vbc M&R Ba 32477, Or 8151, Ro 5151, Pe 12821, Cq 8070  
Me M12424, Bwy 4069

11587-2 The Girl I Left Behind Me -lb,2a Bwy 8052 (JB,E&J) Cq 7741 (JB1)

11588-2 Ninety-Nine Years -lb,3 ,vbc DRT Ba 32609, Or 8176, Ro 5176, Pe 12857, Cq 8078  
Me M12522

11589-1 I Tickled Her Under the Chin -lb,3 ,vb AM Ba 32475, Or 8149, Ro 5149, Pe 12819, Cq 8012  
Me M12427

2 February 1933

As above.

13011 San Antonio -lb,3c M&R Unissued

13012-1 Shadows and Dreams -lb,3 M&R ARC 6-01-51 Cq 8062

13013-1 Hang Down Your Head and Cry -lbc,3a,vbc M&R Ba 32831, Or 8256, Ro 5256, Pe 12932, Cq 8207  
Me M12761

3 February 1933

As above.

13015-1 Bronco Bill -lb,3 ,vbc M&R Ba 32747, Or 8226, Ro 5226, Pe 12906, Cq 8206  
Me M12675

13016- There's Someone Waiting For You -lb,3 ,vbc M&R Cq 8233

13017-2 Low Down Hanging Around -lbc,vb M&R Ba 32831, Or 8256, Ro 5256, Pe 12932, Cq 8207  
Me M12761

13018-1 A Letter From Home Sweet Home M&R Ba 32703, Or 8213, Ro 5213, Pe 12890, Cq 8145  
-lb,3 ,vbc Me M12634 MeC 91517

13019-2	When It's Lamp Lighting Time In the Valley -lb,3 ,vbc	M&R	Ba 32712, Or 8214, Ro 5214, Pe 12894 Me M12642, MeC 91522, Vo 5490 (F&W)
13020-1	My Dixie Home -lb,3 ,vbc	M&R	Ba 32703, Or 8213, Ro 5213, Pe 12890 Me M12634, MeC 91517, Vo 5490 (F&W)
13021-1	Message Of a Broken Heart -lb,3 ,vbc	M&R	Ba 32772, Or 8234, Ro 5234, Pe 12913, Cq 8233 Me M12701, MeC 91578, Vo 5496 (F&W), RZ G22177
13022-1	My Old Homestead By the Sea -lb,3 ,vbc	M&R	Ba 32712, Or 8214, Ro 5214, Pe 12894 Me M12642, MeC 91522, Vo 5486 (F&W)
13023-1	The Roundup In the Spring -lb,3 ,vc	M&R	Ba 32747, Or 8226, Ro 5226, Pe 12906, Cq 8206 Me M12675, Vo 5496 (F&W) RZ G22247
13024	That Little Boy of Mine -lb,3 ,vbc	M&R	Unissued
13025-1	There's No Place Like Home -lb,3 ,vb	AM	Ba 32931, Or 8293, Ro 5293, Pe 12967, Cq 8145 Me M12874
13026-	Barefoot Boy With Boots -lb,3 ,vb	AM	MeC 93092
13027-1	Carroll County Blues -lbc,2a	DRT	Ba 32713, Or 8215, Ro 5215, Pe 12895, Cq 8104 Me M12641
13028-1	Charleston Number 1 -lbc,2a	DRT	Ba 32713, Or 8215, Ro 5215, Pe 12895, Cq 8104 Me M12641

4 February 1933

As above.

13029-2	Where's My Sweetie Now -lbc,vb	AM	Ba 32931, Or 8293, Or 5293, Pe 12967 Me M12874
13030-	The Old Covered Bridge -lbc,vbc		Vo 5495 (F&W)
13031-1	There's a Little Box of Pine (On the 7:29) -lb,3c,vbc	M&R	Ba 32772, Or 8234, Ro 5234, Pe 12913, Cq 8062 Me M12701, MeC 91578, Vo 5495 (F&W), RZ G22176 (F&W)
13032	When It's Lamp Lighting Time -lb,3c,vbc	M&R	Unissued

15 August 1933

Doc Roberts (a), Asa Martin (b), James Roberts (c), and Arthur Rose (d).

13795-	My Homestead On the Farm -lbc,3a,vbd	M&Rs	Cq 8341
13796-	It's Hard To Be Bound Down In Prison -lbc,3a,vbd	M&Rs	Cq 8339
13797	Springtime and Flowers -lbc,3a,vbd		Unissued
13798-1	Ragtime Chicken Joe -lb,3 ,vbd	DRT	ARC 35-10-12, MeC 92093, Cq 8566, Cq 8339
13799	Lu Lu Gal -lbc,vd		Unissued

16 August 1933

As above.

13804-	Put My Little Shoes Away -lbc,3a,vbc	DRT	Cq 8208
13805-	Cumberland Gap	DRT	Cq 8239
13806	All I Got's Done Gone	DRT	Unissued
13807-2	Cumberland Blues -lbc,2a	DRT	Ba 32889, Or 8281, Ro 5281, Pe 12954, Cq 8240 Me M12834
13808	Sourwood Mountain	DRT	Unissued
13811-2	Down Yonder -lbc,2a	DRT	Ba 32889, Or 8281, Ro 5281, Pe 12954
13812-	Take Me Home To My Grandma -lbc,3a,vbd	M&Rs	Cq 8341
13819	Treasures Untold		Unissued
13820-	Mother Queen Of My Heart -lbc,3a,vcd	R&R	Ba 32855, Or 8265, Ro 5265, Pe 12939, Cq 8234 Me M12783, MeC 91629 (DRT)
13821-	Little Mother Of the Hills -lbc,3a,vcd	R&R	Ba 32855, Or 8265, Ro 5265, Pe 12939, Cq 8234 Me M12783, MeC 91629
13822-1	Honeymoon Stomp -lbc,3a	DRT	Cq 8240
13823-1	In the Shadow of the Pines -lb,3 ,vbc	DRT	ARC 35-10-12, MeC 92093 Cq 8566, Cq 8208
13824-	School Day Sweetheart -lbc,3a,vbd	M&Rs	Cq 8340
13825	Days Are Blue -lbc,3a,v		Unissued
13826-	Many Years Ago -lb,2a,v	M&Rs	Cq 8340

28 August 1934

Doc Roberts (a), Asa Martin (b), and James Roberts (c).

15741-1	Pickin' and Playin' -lbc,3a	DRT	ARC 6-03-52
15742	Spit Devil Rag	DRT	Unissued

15743-1	A Good Man Is Waiting For You	-lbc,vc	DRT	Ba 33488, Or 8492, Ro 5492, Pe 13162 Me ML3455
15744-1	Down and Out Blues	-lbc,vc	JR	Ba 33325, Or 8422, Ro 5422, Pe 13105 Me ML3292
15745-1	Crawling and Creeping	-lbc,vb	M/R	Ba 33400, Or 8452, Ro 5452, Pe 13130, Cq 8509 Me ML3367
15746	Going Back To Alabama	-lbc,vbc		Unissued
15747-1	Blue Grass Rag	-lbc,2a	DRT	Ba 33242, Or 8392, Ro 5392, Pe 13073, Cq 8510 Me ML3209
15748-1	'Way Down South	-lbc,2a	DRT	Ba 33488, Or 8492, Ro 5492, Pe 13162 Me ML3455
15749-1	Coal Tipple Blues	-lbc,2a	DRT	Ba 33242, Or 8392, Ro 5392, Pe 13073, Cq 8510 Me ML3209
15750	Down Home Rag			Unissued

29 August 1934

As above.

15780-1	Little Shack Around the Corner	-lb,3 ,vbc	M&R	Ba 33279, Or 8405, Ro 5405, Pe 13089, Cq 8508 Me ML3246
15781-1	Sweet Florine	-lbc,vbc	M&R	Ba 33181, Or 8377, Ro 5377, Pe 13046 Me ML3148
15782-1	Crawdad Song	-lbc,vbc	M&R	Ba 33181, Or 8377, Ro 5377, Pe 13046 Me ML3148
15785-2	Careless Love	-lbc,3a,vbc	M&R	ARC 5-11-63
15786-1	Budded Roses	-lbc,3a	M&R	Ba 33279, Or 8405, Ro 5405, Pe 13089, Cq 8508 Me ML3246
15787-2	String Bean Mama	-lc,vc	JR	Ba 33325, Or 8422, Ro 5422, Pe 13105 Me ML3292
15788-2	Duval County Blues	-lbc,vc	JR	Ba 33400, Or 8452, Ro 5452, Pe 13130, Cq 8509 Me ML3367

30 August 1934

As above.

15805-2	Lillie Dale	-lbc,vbc	M&R	ARC 5-11-63
15806-2	Hot Corn	-lbc,3a,vbc	M&R	ARC 6-03-52
15807-1	Down On the Farm	-lbc,vbc	M&R	ARC 6-01-51

10 November 1938, Columbia, So. Carolina

Asa Martin and his Kentucky Hillbillies: Asa Martin (a), guitar, harmonica and vocals; Don Weston (b), steel guitar or guitar and vocals; Joe Dedry (c), violin; and Glen Carpenter (d), harmonica.

SC 130-1	I'll Be Here a Long, Long Time	-lab,2c,5a,vab	AM&KH	Vo 04673
SC 131-1	Low and Blue	-lab,2c,5?,vab	AM&KH	Vo 04529
SC 132-1	Way Down On the Farm	-1?,2c,5?,vab	AM&KH	Vo 04673
SC 133-1	Jennie Barn Bound	-lab,2c,5?,vab	AM&KH	Vo 04529
SC 134-1	Red River Valley Rose	-1?,2c,vab	AM&KH	Vo 04569
SC 135-1	Roadside Drifter	-lab,2c,va	AM&KH	Vo 04759
SC 136-1	Quit Hanging Around, Baby	-la,2c,4b,va	AM&KH	Vo 04759
SC 137-1	Knock-kneed Susie Jane	-1?,2c,5d,vab	AM&KH	Vo 04827
SC 138-1	Lonesome, Broke and Weary	-la,4b,va	AM&KH	Vo 04894
SC 139-1	Harlan Town Tragedy	-la,4b,va	AM&KH	Vo 04894
SC 140-1	Hot Sausage Mama	-lab,va	AM&KH	Vo 04827

\* \* \* \* \*

## CORRECTION

In the article, "The Early Career of Tim Spencer" (JEMFQ #25, pp. 4-7), the second sentence of the last paragraph on p. 4 should be corrected to read as follows: "His love and admiration for the grandeur of this wild and lonesome land is felt in some of his later songs."



## COMMERCIAL MUSIC GRAPHICS: TWENTY-ONE

When did the sound recording industry in the United States consciously begin to merchandise race and hillbilly discs for an "uptown folksong" audience? How was this audience shaped? These questions imply that purchasers of cultural wares fall into groups--defined in part by economic role, place of residence, or self perception of status. Many working people currently buy Merle Haggard records because they enjoy his music; today, Haggard songs themselves help delineate the category "working class." If the notion of class is disturbing in musical studies, one can turn to a focus on geography--how rural or regional is current Nashville-based country music or Detroit-based soul music? Ultimately, to understand the current American folksong audience one must put together concepts of class, region, and social status held by diverse citizens in a pluralistic society.

Early in this series (GRAPHICS FIVE), I noted that a Vocalion ad for Uncle Am Stuart, in August, 1924, listed 22 distributors in key cities--north, south, east, west--who carried the Tennessee mountain fiddler's records far beyond his home locality. Previously (GRAPHICS THREE), a Columbia ad for Georgians Gid Tanner and Riley Puckett had asserted: "The fiddle and guitar craze is sweeping northward." It can be assumed that trade journal publicists meant that southern rural fiddling reached New York, Boston, and Philadelphia during 1924. We know, of course, that a northern folk music tradition had spread from New England to the Cascades long before the phonograph was invented.

Obviously, from the beginning of race and hillbilly records as discrete salable products, some discs were sold throughout the entire nation to city people who had already broken away from norms of culture defined by agrarian or industrial work. Not only is it important to know that many rural-derived folk cling to "old" musical forms after urbanization, but also that some urbanites--well educated and in positions of power--are also drawn to folk music.

In this feature I shall consider a group of Victor albums, issued in the decade 1938-48, for "serious music lovers" who were simultaneously folksong enthusiasts. Central to considering the development of an elite audience for race or hillbilly discs is the fact that in the two decades 1920-40 most record firms had profitably sold folk music to rural audiences, black and white, all over America. Just before World War II, RCA Victor issued an attractive 80-page catalog of Old Familiar Tunes, Race, Cajun, and Irish material on its Bluebird label without exploiting the term "folk." This booklet listed performers such as the Dixon Brothers, the Monroe Brothers, Uncle Dave Macon, Leadbelly, and the Golden Gate Quartet. Yet even before the catalog's cover date (December, 1941) was reached, Victor skillfully packaged discs by these very same artists for a different group of consumers--non-Bluebird fans who might be readers of the *New York Times*, New Deal liberals, or patrons of high art.

My focus here is on Victor's "P" album series--sets of two to six, 10" black-label discs in paperboard containers, holding graphic cover or inside liner art and enclosed printed brochures. By 1940 Victor records were pressed in a bewildering variety of label colors: red, black, green, blue, purple, gold. Each color in turn was related to numerical series, disc size, price,

and musical category. Album sets were named: Musical Masterpieces, Concert Series, Popular Dance, Black Label Classics, Children's Sets, Children's Bluebird, Educational, Presidential Series. To add to the difficulty of set designation it must be recalled that at that time album records were pressed for manually operated phonographs, slide automatic turntables, and drop automatic turntables. Hence, a buyer could select records by a variety of tags geared to his pocketbook, taste, or status.

I have been unable to learn anything of the specific launching circumstances for the "P" series early in 1938. Which Victor executive made the decision to proceed? What breadth was intended for the newly named Popular Dance Series? Was Victor perhaps responding to outside pressure from Decca, a new inexpensive label in the mid-1930s? Hopefully, a student of American music will delve into this story. Here, I shall touch on the "P" items as but one tool in shaping the present-day folksong audience.

Victor album P-1, *A Night at the Waldorf*, included six dance pieces by Leo Reisman's orchestra and two by Xavier Cugat's. This four-disc set (25744-25747), offered for \$3.50, was reviewed in the *New Yorker* (February 5, 1938). The critic (Pop) noted that the album's selections (tango, rumba, conga, waltz, and blues) provided a cover-chargeless evening of home entertainment. Un-noted was any special significance for this first album in a new series.

The precise release date of P-4, *Bix Beiderbecke Memorial Album*, holding six discs (25366-25371) is unknown to me. The label number 25366 suggests its issue in the summer of 1936. Perhaps the set was released as a special item well before *A Night at the Waldorf*, and subsequently placed in the "P" series. I comment on P-4 at this juncture because Leon Beiderbecke died on August 7, 1931, at the age of twenty-eight; hence this set was put together about 1936 with reissued, renumbered discs. Because it was a memorial, Warren Scholl, of the Hot Club of New York, prepared an accompanying booklet about the legendary cornet player. I do not know whether or not the first three "P" sets held brochures, but Scholl's booklet for Bix implied an educated audience which integrated reading and listening pleasure. Because Victor was aware that college students in the "age of swing" would like to read about jazz personalities, it ran an editorial in its then-new *Victor Record Review* (July 1938) asking enthusiasts to place Dorothy Baker's novel *Young Man With a Horn* "on your record shelf alongside the *Bix Beiderbecke Memorial Album*." (It can be assumed that *JEMFQ* readers know something of the influence of Miss Baker's fine novel--see, for example, Otis Ferguson's review (June 8, 1938) in the *New Republic*.)

The first "P" album of special "folksong" interest is John and Lucy Allison's *Ballads of the American Revolution and the War of 1812* (P-11: 26458-26462), released early in 1940. Reproduced on page is the front and back cover of its insert brochure, slightly reduced from the original page size of 7" x 9½". Texts for all songs and good headnotes were provided by John Allison in the brochure. Rather than comment on the song material or performing style, I wish to stress the context of Victor's first "P" folk album. The brochure's back page listed no race or hillbilly records parallel to the Allisons' set. Rather, it listed discs by a number of concert, light opera, and Broadway artists. For example, John Jacob Niles' *Early American Ballads* (M-604) was released as a Musical Masterpiece Album on four red Seal discs. A problem in

selling strategy intrudes itself here. Victor assumed that Niles' ballads belonged to a masterpiece or high art audience along with Marian Anderson's Red Seal spirituals, but tried out the Allison's ballads on a popular audience, which had previously accepted a hot jazz reissue. In terms of style, the Allison's could have rated a masterpiece (M) designation similar to that of Niles; in terms of a New Deal-oriented folksong audience, a Victor executive broadened the popular (P) designation to cover folk and folk-like material.

Just before the Allison's album, Victor had issued *Rhythm in the Jungle* (P-10), a six-disc set of field recordings from West Africa collected by Laura Boulton for the Field Museum of Natural History in Chicago. (Mrs. Boulton's recent autobiography *The Music Hunter* [1969] describes the expeditions which led to her three Victor "P" sets.) The *Victor Record Review* (January, 1940) stated that Mrs. Boulton's illustrated booklet documented each song and dance and that anthropologists would find her recordings indispensable. Today, with a treasurehouse of ethnographic material available on disc and tape, it is difficult to recapture the excitement thirty years ago of first hearing African music on the parlor phonograph.

During April, 1940, Victor released Paul Robeson's *Ballad for Americans* (P-20). This patriotic cantata by Earl Robinson and John Latouche, born in a WPA production *Sing for Your Supper*, was also performed at the 1940 Republican National Convention. I shall devote a separate Graphics feature to it in the future. In June, 1940, the *Victor Record Review* announced three handsomely bound new sets in its Popular Picture Album series. The introduction of the term "picture" was underscored by photographs of the album covers. The new usage also suggested that the word "dance" had become too narrow a rubric for the "P" series.

A word about P-25 is in order. Jimmy Yancey's *Boogie Woogie* not only was the first race item in the "P" series, but it included a booklet by William Russell which was drawn from his chapter in *Jazzmen* (1939), edited by Frederick Ramsey Jr. and Charles Edward Smith. The caption to a VRR article (May, 1939), "Boogie Woogie," by Russell had stated: "Hot jazz expert examines a phase of Afro-American folk music." The troublesome question posed, of course, is where to draw the line between jazz and folk music. Was Yancey "folk" while Beiderbecke was not? Literature of the period suggests that hot piano was perceived by intellectuals as "more folk" than big-band hot jazz. Two other boogie woogie sets of special appeal to folk blues fans were *Fight to the Bar* (P-69) by Pete Johnson and Albert Ammons and *Hot Piano* (P-75), an anthology.

An equally difficult question in classification was raised by the double set, Woody Guthrie's *Dust Bowl Ballads* (P-27 and P-28). In a Manhattan studio during April, 1940, Guthrie made his recording debut with 13 original songs, including a seven minute "Tom Joad," divided to fit two sides of a 78-rpm disc. Eleven songs were released in July with a "rambling" brochure by Woody in which he indicated that he had set his fresh compositions to old Texas and Oklahoma tunes. Folksong students today question whether any of these "Okie" pieces actually entered tradition; suffice it to say now that many listeners in 1940 took these two albums to be folksong offerings because of Guthrie's subject as well as his homespun vocal delivery and twangy guitar.



## AMERICANA ON VICTOR RECORDS

- EARLY AMERICAN BALLADS  
(Collected and arranged by John J. Niles)  
Album M-604 (2016-2019) Price, \$6.50 John Jacob Niles
- ABE LINCOLN IN ILLINOIS  
(From the play by Robert E. Sherwood)  
Album M-591 (36230-36232) Price, \$3.50 Raymond Massey
- STEPHEN FOSTER MELODIES  
Album C-2 (9246-9249) Price, \$6.00 Victor Salon Group and Orchestra,  
conducted by Nat Shilkret
- THE MUSIC OF ETHELBERT NEVIN  
Album C-5 (9478-9482) Price, \$7.50 Victor Salon Group and Orchestra,  
conducted by Nat Shilkret
- THE MUSIC OF RUDOLF FRINL  
Album C-9 (9649-9653) Price, \$7.50 Victor Salon Group and Orchestra,  
conducted by Nat Shilkret
- VICTOR HERBERT'S MELODIES—Volume 2  
Album C-11 (9903-9907) Price, \$7.50 Victor Salon Group and Orchestra,  
conducted by Nat Shilkret
- GRAND CANYON SUITE (Grofé)  
Album C-18 (36052-36055) Price, \$4.50 Paul Whiteman's Concert Orchestra
- GEMS FROM ROMBERG OPERETTAS  
Album C-24 (11792-11796) Price, \$7.50 Victor Light Opera Company—Victor  
Salon Orch., conducted by Nat Shilkret
- PORGY AND BESS (Gershwin)  
Album C-25 (11878-11881) Price, \$6.50 Lawrence Tibbett—Helen Jepson and Chorus
- TWELVE BELOVED AMERICAN SONGS  
Album C-27 (4366-4371) Price, \$6.50 Nelson Eddy
- GERSHWIN MEMORIAL ALBUM Jane Froman with Sonny Schuyler and Felix Knight;  
Victor Salon Group with Nat Shilkret conducting  
Album C-29 (12332-12336) Price, \$7.50
- GEMS FROM JEROME KERN MUSICAL SHOWS Victor Light Opera Company,  
conducted by Leonard Joy  
Album C-31 (12413-12418) Price, \$9.00

"FOR BEST RESULTS USE VICTOR NEEDLES"

*Have You Tried the New RCA Victor Long-Life Needle?*

RCA Victor Division, RCA Manufacturing Company, Inc., Camden, N. J.

Printed in U. S. A.

# BALLADS OF THE AMERICAN REVOLUTION AND THE WAR OF 1812 FOLK SONG SERIES VOL. I

A PROGRAM OF EARLY AMERICAN SONGS TAKEN FROM THE  
COLLECTION OF JOHN ALLISON

JOHN AND LUCY ALLISON  
AND SAWYER'S MINUTE-MEN



P-11 (26458-26462)

Philip Miller, in a very fine review for the *American Music Lover* (August, 1940), noted that he had been led to Woody by John Steinbeck's novel *Grapes of Wrath*, and that Guthrie had pledged his disc's royalties for migrant relief. Conscious of Woody's urban audience, critic Miller stated: "Recently there has been a wave of interest in real American folk music, and we need have no hesitation in accepting these two albums as belonging honestly in that category."

Discographically, one can note that Folkways re-pressed Victor's *Dust Bowl Ballads* on both a ten-inch and a twelve-inch "pirate" LP during the 1950's, and that Victor itself re-presented the original material in 1964 at the start of its Vintage Series. This excellent Vintage album (LPV 502), with jacket liner notes by Pete Welding, included two previously unissued selections from the 1940 session, "Pretty Boy Floyd," and "Dust Bowl Blues."

For the New Year, 1941, Victor released *Two Centuries of American Folk-Songs* (P-41), performed by a six-voice group directed by Elie Siegmeister. I am reproducing Siegmeister's *VRR* page (January, 1941) in full because it holds his prefatory introduction to the song texts contained in P-41's booklet. His words bear close reading today, for they reveal the level of literary and musical education in the urban folk music audience during the New Deal era--a period in which the Library of Congress itself helped educate the public to accept native folksong. Readers who wish to know more about Siegmeister's taste are directed to his anthology, jointly edited with Olin Downes, *A Treasury of American Song* (1940).

During March, 1941, *Indian Music of the Southwest* (P-49) was issued, based on a Laura Boulton trip to New Mexico and Arizona. Her booklet was illustrated by photographs of performers in the field; one Gallup scene is shown in the *VRR* release story reproduced here. The bringing together of "P" albums in numerical order is fascinating in that such disparate material is placed in sequence. For example, Victor released *The Midnight Special* by Leadbelly and the Golden Gate Quartet (P-50) along with Mrs. Boulton's set and the *Hal Kemp Memorial Album* (P-51). Consequently, the *VRR* Pages which I have selected (March, 1941) display Leadbelly, Kemp, and Indians. With these persons, the young folklorist Alan Lomax editing his first Victor album is also introduced.

Again, I shall not comment in detail on *The Midnight Special* except to add a few discographic facts. Huddie Ledbetter is perceived today as the archetypal black folksinger; his Victor album, in the minds of folk enthusiasts, helped set him apart from fellow race artists. Huddie alone and together with the Golden Gate Quartet, had recorded for Victor in New York on June 14-17, 1940. Six songs from this session were released on P-50's three discs (27266-27268). Others were released in Bluebird's race series--for instance, "Sail On, Little Girl, Sail On" (B-8550). Meanwhile, Bluebird's 1941 catalog also listed 35 discs by the Golden Gate Quartet (spirituals, gospel, secular) ranging in label numbers from B-7126 through B-8620.

It is worth mentioning that the insert photo and caption of the Golden Gate Quartet used with *The Midnight Special* story noted that *Bible Tales* (P-61) included six Victor Songs, without mentioning the simultaneous availability of these songs as Bluebird race items. I stress this not to suggest that Victor

withheld data from cultured readers, but rather that Victor knew something of the Golden Gate Quartet's broad appeal to its regular race buyers as well as to Mrs. Eleanor Roosevelt and her Inauguration Concert guests. Presumably the latter persons would buy P-61's three discs at \$2.00 while the former would buy Bluebird discs at 35 cents each. Fortunately for contemporary listeners *The Midnight Special* is still available in Victor's Vintage Series (LPV 505), with liner notes by John Reynolds. This LP uses three items from P-50 and deletes three; however, it adds considerable Bluebird race material.

The "P" album of most interest to *JEMFQ* readers probably is *Smoky Mountain Ballads* (P-79: 27493-27497), a reissue set of ten hillbilly songs from Victor and Bluebird discs dating between 1930 and 1938. Reproduced here is the set's VRR announcement (September, 1941) in the form of a condensation of the John Lomax brochure. In its original shape the six-page booklet was the same size as the Allison's reproduced here: 7" x 9½". During 1964, the P-79 anthology was reissued in Victor's Vintage Series (LPV 507), with six additional songs, and liner notes by Ed Kahn. A question unknown to Kahn in 1964, and still unknown to me, is the matter of original choice in P-79's selections. Did John Lomax choose the ten songs or were they selected by a Victor employee, leaving Lomax the task of writing the brochure? Behind this query lies the fact that little is known of Victor's search for an urban folksong audience beyond what can be inferred from the various "P" brochures and the company publicity in the *Monthly Victor Record Review*. Readers who wish to judge the extent of *Smoky Mountain Ballads*' reach are urged to read Howard Taubman's review in the *New York Times* (August 31, 1941: reprinted in *JEMF Newsletter* #9 [March 1968], p. 2).

Short of a total study of the "P" series, there is no point to list all the folk-like albums it contained. I shall list a handful but to suggest scope. *Carols of the English Yuletide* (P-42), sung by the Victor Chapel Choir, contained fourteen traditional songs. Never having heard this set, I am unable to comment on style. Neither can I comment on *Six English Folk Dances* (P-53) played by a band led by Ronnie Munro. The kinds of stylistic questions raised about English-language folksong, of course, also hold for ethnic material, particularly when it blends into popular form. A case in point is pop-Hawaiian, exemplified by *South Sea Serenades* (P-97) by Roy Andrade and Ben Kalama. *Swing Low* (P-78) offered eight traditional spirituals in concert style by the superb Hampton Institute Quartet. Some items found on *Swing Low* were also presented by Thomas "Fats" Waller on a church organ in *Waller at the Console* (P-72). As a youngster he had made his debut as an organist in his father's Harlem Abyssinian Baptist Church. P-72 was labeled by *Time* (August 11, 1941) as the leading popular album of the month. Again we can ask: Was Waller in church a folk, jazz, or art music figure?

Previously I had noted that the "P" series originally called "Popular Dance" had been re-named "Popular Picture Albums" in June, 1940. During November, 1941, a publicist coined a new tag, "Victor Musical Smart Sets," and announced "Texas" Jim Robertson's *Round the Campfire* (P-84). This marked the first western item in the series; the songs were largely traditional but the quartet and instruments behind Robertson were not. Similar to Robertson's album but without group backing was *Montana Slim: Singing His Songs of the West* (P-114). Wilf Carter, a Nova Scotian singer who had cowboied as a young man in Calgary, Alberta, became one of Canada's top country performers after



his recording debut in 1933. In Canada he was known by his real name; in the States he was called "Montana Slim."

The graphic art in the *Victor Record Review* during the World War II years (eagles, minute men, GI's broadcasting from overseas studios) requires separate study and none is reproduced here. However, I shall mention briefly a few "P" war-time and post-war discs. During February, 1942, the NBC radio network began a "Pan American Holiday" program to foster good relations with our Hispanic-American neighbors. The Saturday afternoon broadcast featured Dick Adams, an American student traveling in Latin American countries in search of custom, dance, and song. Vice-President Henry Wallace lauded these musical-proxy collecting trips as ways for American youngsters to become good neighbors and to enlarge their horizons in a period of armed threat from Europe and Asia. Victor Records, itself corporately related to NBC, issued seven excellent albums drawn from these radio programs. Each set featured native music performed in both traditional and popular style, with booklets helpful to Americans learning Spanish. I am uncertain whether all the discs came directly from masters made in Latin American cities or whether some were recorded in New York by visiting artists. The sets were:

- P-40: *Mexicana*
- P-123: *Spanish Through Music*
- P-129: *Fiesta in Cuba*
- P-130: *Fiesta in Argentina*
- P-132: *Fiesta in Chile, Bolivia, and Peru*
- P-135: *South American Fiesta*
- P-137: *Carnival in Rio* (Portuguese)

A parallel album to these seven, but produced earlier, was Laura Boulton's *Indian Music of Mexico* (P-94). In her third Victor ethnographic document, Mrs. Boulton featured native dance music as well as some selections played on ancient instruments. The time period of the "Pan American Holiday" sets is placed in perspective by mentioning a musical revue album based on Irving Berlin's *This Is the Army* (P-131), a Broadway stage hit in the fall of 1942. Similar was *Yankee Doodle Dandy* (P-125), based on a Warner Brothers film using a cavalcade of song hits by George M. Cohan.

Following "Fats" Waller's death in the spring of 1944, Victor released *Fats Waller Favorites* (P-151), a reissue set of interest to race and jazz buyers. A related earlier album was the *Bunny Berigan Memorial Album* (P-134), featuring the great Negro trumpeter. In April, 1945, Victor announced a new Hot Jazz Series similar to the kinds of reissues previously found in the "P" series. Charles Edward Smith wrote the explanatory booklets for HJS sets by Louis Armstrong, Benny Goodman, Lionel Hampton, McKinney's Cotton Pickers, Jelly Roll Morton, and Django Reinhardt. Parenthetically, one of the earliest "P" sets had been *Swing Session with Benny Goodman* (P-3). Not only was the "P" series diminished in 1945 by the new hot jazz format, but another popular Americana Showpiece Series was also established. For example, Victor announced *Gershwin Show Hits by Dinah Shore* (SP-5) in August, 1945, and Duke Ellington's *Black, Brown and Beige* (SP-9) in January, 1946. Previously, the Duke had appeared on *A Duke Ellington Panorama* (P-138).

Three late "P" albums can be mentioned to suggest post-war shifts in country music taste from the old-time style previously featured on *Smoky*

*Mountain Ballads*. During June, 1946, Victor released *Square Dances* (P-155) by Carson Robison and his Pleasant Valley Boys with calls by Lawrence V. Loy. Robison was one of the few pioneer hillbilly performers to span the transition from accoustical to long-play recordings. The eight selections on *Square Dances* were numbered 20-1830 to 20-1833 in that Victor, at year's end, 1942, had shifted its popular label series from number 27999 to 20-1500. In the spring of 1947, *Cowboy Classics* (P-168) by the Sons of the Pioneers was on the market. It held such favorites as "Tumbling Tumbleweeds," reflecting the blending of old cowboy and new Hollywood western modes. Finally, Eddy Arnold's *All Time Hits from the Hills* (P-195) appeared in December, 1947. Arnold is well known to television viewers today as a Nashville star, or both a "country" and a "popular" singer. In a sense his 1947 album anticipated the breadth of the enlarged country music audience of the 1950's and 1960s just as the early "P" sets by the Allison's, Guthrie, and Leadbelly had prepared for the enlarged folksong audience of the 1940s and 1950s.

Eddy Arnold's album, which included both "I'm Thinking Tonight of My Blue Eyes" and "Will the Circle Be Unbroken," marks a convenient end for this survey of "P" folk material. However, his offering did not terminate the series. Post-war sets limped along with dance music and film tunes until LPs replaced 78 rpm discs. It was easy to convert ten-inch albums into LPs, for cover art remained the same and insert brochures became jacket back-liner notes. The highest "P" number known to me was released in April, 1948, *Tchaikovsky Melodies for Dancing* (P-209). Tommy Dorsey's band rendition of "Moon Love" in a figurative sense returned the "P" series to its opening *A Night at the Waldorf* in 1938.

By focusing on folk material in Victor's "P" sets I have tried to suggest that these albums became, in part, a mechanism to help "uptown" buyers shop for race and hillbilly material. It must be stressed that throughout the period 1938-48, Victor continued to sell folksongs both "above" and "below" the popular level. Hillbilly and race records were renamed but continued to be directed to conservative rural or rural-based audiences. Meanwhile, Victor also issued some folk material in its Musical Masterpiece Red Seal series.

One example can be cited. Early in 1947, Susan Reed's *Folk Songs and Ballads* (M-1086) appeared. Young Miss Reed from Columbia, South Carolina, was a cafe society (Manhattan) darling during the war years along with Burl Ives and Josh White. Victor, in publicizing her album, offered it to those interested in folk music "either from a standpoint of intellectual curiosity, or from that of sheer enjoyment" (VRR, February, 1947). In a personal sense I do not distinguish intellectual from sheer pleasure. However, I do understand Victor's implication of discrete cultural audiences, separated by class or region. It is my belief that Victor's "P" series (along with similar albums by other firms) functioned to draw persons from many levels and groups into a new folksong audience.

I shall close this commentary on the "P" series with a note on one of its folksongs. When Maybelle and Sarah Carter, in 1930, recorded "Worried Man Blues," a convict labor song, it gave considerable pleasure to purchasers of hillbilly music. When Victor reissued the piece in 1941 on P-79, the notes by John Lomax helped a select intellectual audience accept it as a folksong. In



# TWO CENTURIES OF *American* Folk-Songs BY ELIE SIEGMEISTER

New album of Victor Records



The American Ballad Singers: Left to right, Earl Rogers, Helen Yorke, Elie Siegmeister, Evelyn MacGregor, Emil Renon, Ruth Fremont, Earl Waldo

IT HAS long been the fashion among many who consider themselves well-educated musically to speak skeptically and in a patronizing way about American music. "Yes," they say, "we know that recently there have been American compositions, American songs, but these are minor works, and furthermore, none of them has stood the test of time, which is the sole proof of the enduring value of music."

People who hold forth in this fashion cannot be well acquainted with the authentic folk-songs of the American people. For if they were, they would realize that we Americans possess one of the richest treasure-chests of music to be found in any country. Of course, this is not prestige or glamor music. It was created without any fanfare of publicity; it has never made any "hit parades" or been played before brilliant concert audiences. But it has been heard on flat-boats, prairie schooners, in stage-coaches; in mud huts, log cabins, meeting-houses; over spinning wheels, work benches, cotton bolls; among construction gangs; around a "pot o' likker"; over a cradle; near a stick being whittled; in narrow city alleys—almost everywhere where plain Americans have lived, toiled, sorrowed or had fun.

## From Life Itself

American folk-music, long scorned and neglected because of its "common" origin, is but now beginning to be properly evaluated. Collectors have brought in tens of thousands of native ballads, love songs, dance tunes, work chants, "play party" songs, nonsense ditties, songs of slavery and emancipation, spirituals, lullabies, street cries, songs of liberty, drinking songs, and what not. All of this material taken together gives us a picture of America that can be found in no history book. For the common American whose years of toil and quiet heroism really built this country out of a wilderness—the common man never reached the headlines. His feelings were not recorded in state documents,

nor did he ever write his memoirs. But all that he was too modest or too busy to record in any other way, he did express in song. And because he just sang to while the time away, to lighten the burden of work, or to quiet a restless child, his music has the reality, the conviction, the beautiful simplicity of music that springs from life itself.

## True Music of America

This is, and always has been, the true music of America. Much of it dates back to the earliest days of our country. The VICTOR RECORDS of *Two Centuries of American Folk-Songs* (Album No. P-41; \$2.00) include such typical early songs as *Springfield Mountain*, *The Deaf Woman's Courtship*, and *Poor Wayfaring Stranger*. Dating back well over a hundred years ago, these songs and dozens like them have been handed down from father to son by people who for the most part did not know how to read music. They are still heard today in such widely separated places as Vermont, North Carolina, Iowa, and Texas.

The period of expansion and building-up of our country gave rise to many characteristic songs like *Pat Works on the Railway* and the *Cotton Picking Song*, which tell us of the part played by the Irish and the Negroes, respectively, in the growth of the nation. While both are typically American, and could have been created nowhere but in this country, they show some of the racial musical strains that have entered into the blood and fiber of our music.

## "Ballad-makin'" Still Alive

Unlike that of certain other countries, our own folk music is still in the making. In New England, in the Appalachian mountain country, in the deep South, and in many other regions, the tradition of "ballad-makin'" is as alive as ever. The new songs of today not only reflect the life of the past, but also show the changing con-

ditions of our own time. Thus, unemployment is reflected in the song of the jobless Georgia Negro, *Upon de Mountain*. The *Strauberry* call of the Brooklyn, N. Y., street peddler was recorded (by the writer) as recently as July, 1939. There are dozens of others that are coming to life out of the hearts and lives of the people every year. This is the body and bone of America, and it is a priceless heritage. When great American symphonies are written, they will have this as their substance.

## The Singers

Finally, a few words about the American Ballad Singers and the arrangements of the songs which I have made for them. The group, consisting of six mixed voices (Ruth Fremont, Helen Yorke, sopranos; Evelyn MacGregor, contralto; Earl Rogers, tenor; Emile Renan, baritone; and Earl Waldo, bass), was formed for the exclusive purpose of performing the traditional and modern folk and composed songs of our people. They made their concert debut in Town Hall, on February 18, 1940, and have been heard on frequent radio appearances since.

As to the arrangements: when sung in their native habitat, these songs are often rendered by a single singer, with guitar accompaniment, or, more often, without any harmony whatsoever. In such cases, the physical surroundings, the setting of the scene—whether it be railroad embankment or mountain still—seem to complete the picture and render any other background unnecessary. But when lifted out of their natural environment and placed in the (to them) strange and bare atmosphere of the concert hall or phonograph disc, the simple tunes are often ill at ease. In composing the six-voice settings for these songs, I have preserved the solo character of those melodies originally sung as solos, while adding a discreet harmonic background when necessary to supply the richness and color originally provided by the physical background.





# THE MIDNIGHT *Special*



**NOTES BY ALAN LOMAX**

## **Lead Belly and Golden Gate Quartet record Southern Prison Songs**

*These notes are a condensation of material compiled by Mr. Lomax for the booklet, containing complete texts of the songs, which accompanies the records reviewed here.*

**T**HE MIDNIGHT SPECIAL, like all prison songs, is a cry for freedom. The prisoner hears the big slick midnight express go roaring by in the night, he watches the pattern that her headlight makes with the bars of his window, he listens to the whistle, talking about freedom and distance, and he day dreams about little Rosie coming tomorrow with that pardon in her hand, swinging that parasol and saying "I want my man."

Prisoners have always made songs about freedom, but never have men in prison sung more poignantly, with a more bitter irony, with more desperate pent-up energy than the Negroes . . . working in groups. [Negro prisoners] have always sung together to pass the time away, to make the time go easier . . . "If you don't sing, you sho' gonna git worried," said one Negro prisoner.

### **Number One Man in Hoe-Squad**

Huddie Ledbetter (Lead Belly) was lead axe-man, number one man in the number one hoe-squad of two big Southern penitentiaries: with his twelve string guitar he sung his way out of both the Texas and Louisiana penitentiaries: his renditions of these songs could scarcely be more authoritative. The Golden Gate Quartet, the most talented and versatile group of Negro singers I have ever encountered, learned these songs from Lead Belly by rote and after the first rehearsal or so were already forcing him to sing his best to keep the lead. The result is *not* complete authenticity, but I believe the nearest thing to it that could be achieved away from the prison farms themselves. There is a growling, surly, unison-based strength in these discs that I have not heard in other records. (Victor Album No. P-50; \$2.00 list.)

*Ham an' Eggs*, an ironic and powerfully mournful song, is typical of thousands of other prison moans, chain gang

groans and hard old rock pile songs. "Ham an' eggs,"—the hammer or pick swings up slowly under the noon-day sun,—there's no hurry,—a man's got six months or twenty years on this road gang,—the man fills his chest,—the hammer



### **GOLDEN GATE QUARTET**

*Besides performing with Lead Belly in the records of The Midnight Special and Other Prison Songs, the Golden Gate Quartet sings Bible Tales, the specialty of this talented group, in a three-record set, also released this month (Victor Album No. P-61; \$2.00 list). The Bible Tales are refreshing versions of the old, old stories, that are nevertheless faithful to the Bible itself—Noah and the Ark, Jonah in the Whale, harassed Job, tortured Samson, and John, the Revelator. There is also Preacher and the Bear.*

*Everyone will recall that when Mrs. Eleanor Roosevelt heard the Golden Gate Quartet at a New York night club she invited the group to sing at a special Inaugural concert at Constitution Hall in Washington. The singing of the "Gates" was a hit of the evening.*



begins to fall,—the back muscles tighten,—the wrists flick the hammer down fast at the end of the rainbow arc,—the air goes out between the lips in a relaxed “hunh!” The singer leans back and sings, “Po’k an’ beans,”—holds onto the phrase and the hammer comes up over the shoulder again with a deep breath.

The prisoner has time to mark his enemy, put the words in their best order, find a rhyme, and hurl his barbed couplet before the refrain comes. He can’t speak his open mind; he’s learned that’s not healthy; he laughs it off with one of the seven kinds of Negro laughs Zora Husston speaks about. “I’ve got to roll” means “I’ve got to work,” the verb “roll” aptly describing the relaxation of the Negro in the fields.

### An American Epic

*The Grey Goose* is an American epic. He takes his place, as soon as one hears his ballad, along with *Brer Rabbit*, *John Henry* and the *Little Boll Weevil*. You feel through the story of the old grey goose who could still laugh at them after he’d been shot, picked, boiled, cooked, carved, chewed and sawed,—the wise and humorous enduring strength of the Negro people. The song has been taken down only in the Texas penitentiary where men have been getting out Johnson grass and clearing bottom land with it ever since slavery. The leader-chorus form of the

## HAL KEMP

### Memorial Album

**Eight of Hal's Best Known Recordings**

GOT A DATE WITH AN ANGEL REMEMBER ME	27283
WHISPERS IN THE DARK LAMPLIGHT	27284
SPEAK FOR YOUR HEART LOVE FOR SALE	27285
IN AN 18TH CENTURY DRAWING ROOM IN DUTCH WITH THE DUCHESS	27286

With booklet of notes by Mel Adams  
Four 10-inch records in album; \$2.50 list

In the death of Hal Kemp, the modern music world has lost more than just a fine musician and gentleman who was loved and respected. It has lost a pioneer who contributed a great deal to the acceptance of jazz, as it was known in its broadest sense, in the American home. His contribution lives on.



song marks it as an example of the primitive type of Afro-American song.

*Old Stewball* was at first old *Skewball*, an Irish racehorse celebrated in a long come-all-ye ballad. The 1822 version begins thus,

Come, gentlemen sportsmen, I pray, listen all,  
I will sing you a song in praise of Skew Ball,

and goes on to tell of how the noble animal won five hundred pounds for one Squire Mervin by beating Miss Sportly, “that famous grey mare.”

The Negro *Stewball* is known across the whole South in railroad camps, chain gangs, levee camps, and penitentiaries. In Texas and Mississippi, where it is most sung nowadays, it appears as a flat-weeding song. As forty convicts step out together in a broad irrigation ditch, every hoe slicing in under the Johnson grass at the same shining instant, the singing leader tells the tale of the magic horse and the men grunt assent. The singing style is African, even though the story is Irish. Lead Belly adds: “Old Stewball was just like the Negro people. He’d stand there with his head hung down; but when that bell tapped, man, he was gone round that racetrack like a midnight shower of rain!”

## NEW POPULAR PICTURE ALBUMS

**Special release includes Indian Music, Square Dances,  
Foster and Friml Songs, and “Magic of the Novachord”**

**A**BOUT a year ago, the strangest, most exotic music perhaps ever recorded appeared in the album of VICTOR RECORDS made in the African jungle by Mrs. Laura C. Boulton. These unique records have proved so popular with large numbers of listeners—ranging from erudite anthropologists to drummers in our best jazz bands—that the release of other Boulton recordings of primitive music was certainly imperative.

### Oldest Music in America

Last summer, Mrs. Boulton made a tour of the Indian reservations in Arizona and New Mexico. She was so impressed with the music she heard, and the part it plays in the communal life and religious practices of the tribes, that she recorded wherever she could what seemed to her the most revealing, the most truly authentic music of the ceremonial dances, sacred chants, and working and social songs of the tribes of the great Southwest.

In *Indian Music of the Southwest* (Victor Album No. P-49; \$6.75 list) you will hear the strange, mysteriously fascinating

sounds of the oldest music in America—music that has changed little since Columbus discovered the continent. There are  
(continued on page 16)



Indian musicians, Gallup, New Mexico

### Two Songs Recall Good Times

*Pick a Bale of Cotton* is a song for doing just that—if you can keep up. It’s a tune for dancing all night by, after the cotton has been weighed in. It’s a song to make the work go easier in the Texas prison farm fields. Lead Belly has sung it for all these purposes and he saw no reason why the Golden Gate Quartet shouldn’t push the tempo a bit and make it a hot quartet number.

The guitar picker and his crowd down South are wild roosters; they’re the dancing, drinking, sinful crowd in the community; they’re the bunch you’re likely to meet on the chain gang and down the river in the penitentiary. So, when they sing together inside, they like to remember their good times, the dances, the honkey-tonks, the slow, smoky blues like *Alabama Bound*. “They don’t care for nothin’.”

# Smoky Mountain Ballads

BY JOHN A. LOMAX

**Leading authority on American folk music  
selects Hill-Billy songs for new album**

**I**N hunting for American folk songs in their native lair among the swamps of the South and far back in the mountains at the "head of the hollers" or "over beyant that little hill," I have journeyed 300,000 miles and more. In recent years I have traveled mostly by automobile. After I have wandered for days

"Way out West where the antelopes roam  
Where the coyote howls 'round the cowboy's home,  
Where the valleys are covered with chaparral frail,  
And the hollows are checkered with the cattle trail"

I find myself longing for the mountains. Perhaps I can see some tall peaks far away easing their heads up through the haze.

When finally I do come to the mountains and climb to some

of the uplands, I find my spirits lift along with the elevation. I feel exalted. I do not know why, I only feel that it is so. I love the plains,

"Barren since time began,  
Yet they do dream of motherhood when man  
Shall come and look upon her charms  
And give her towns, like children, for her arms,"

but, somehow, the mountains strike more deeply into my heart. Maybe it is the memory of the low cedar-clad hills of Bosque County, Texas, that first aroused my sense of beauty. Though only a few hundred feet high, these slight elevations bear the dignified title of mountains.

I have played the VICTOR RECORDS of ten *Smoky Mountain Ballads* (Album No. P-79; \$3.00) again and again. The music brings to me something of the same buoyancy, the same sense of freedom and abounding life as I have felt among their native mountains. The mountaineers' songs run the gamut of human emotions, but they touch the chords lightly. Even when they picture the poor little orphan girl freezing just outside the rich man's house where she has vainly knocked on the front door, you feel that the mountain singer is only playing around with the idea, using it for dramatic material. He is the master of his own soul, the captain of his fate no matter what ills betide. Sprung from their own native soil his songs reflect a naïve independence of conception and expression, a buoyant gayety that seem a part of the environment of freedom—far removed from the sordid ills of the crowd. (continued on page 18)

In the songs of this album the listener will sense some of this feeling of freedom, of independence—some of the teachings of the towering mountains—and catch the spirit of Henley's poem.

Against the background of the splendid beauty of the mountains—the tragedies of puny man recede into their true perspective; but the chase—the roar of the rushing train—become a part of the scenery.

Play the records through—all of these and much more is included in their undertones. Here are the selections:

## Ten Mountain Classics

*Riding on That Train Forty-Five*, by Wade Mainer, Zeke Morris, Steve Ledford (vocal with violin, guitar and banjo); *Darling Corey*, by the Monroe Brothers (vocal with mandolin and guitar); *The East Virginia Blues*, by the Carter Family (vocal with guitar and auto-harp); *Cumberland Mountain Deer Race*, by Uncle Dave Macon (vocal with banjo); *Intoxicated Rat*, by the Dixon Brothers (vocal with guitars); *Chittlin' Cookin' Time in Cheatham County*, by the Arthur Smith Trio (vocal with violin and guitars); *On a Cold Winter Night*, by J. E. Mainer's Mountaineers (vocal by Wade Mainer); *Ida Red*, by Gid Tanner and his Skillet Lickers (string band with singing); *Worried Man Blues*, by the Carter Family (vocal with auto-harp and guitar); *Down in the Willow*, by Wade Mainer and Zeke Morris (vocal with violin, banjo and guitar). [Each song is thoroughly annotated in the booklet by Mr. Lomax that accompanies the album.]

songs for bringing rain, for calling the spirits, for healing the sick, and for the harvest. Percussion instruments—a variety of drums, bells, and rattles—furnish the accompaniments. The tribes represented include the Hopi, Zuni, Navajo, Rio Grande Pueblo, Mohave, Papago, Pima, and Apache.

## Music for Practical Purposes

Vistors to the Exhibition of U. S. Indian Art, which opened last January in New York's Museum of Modern Art, will find that the spirit masks, sculpture, wood-carvings, ceramics, and other objects on display there have their tonal counterparts in Mrs. Boulton's records. The dramatic expressiveness characteristic of many of the masks is echoed, for example, in the hysterical *Horse Dance* of the Apaches, the ominous *Crown Dance* of the same tribe, and the loping, jangly *Drum Dance* of the Santa Anas. It is interesting to note that the Indians created their music, as they fashioned much of their art, for the practical purpose of warding off evil spirits and propitiating the gods.

The booklet which Mrs. Boulton has prepared to accompany this set is colorful in content and illustration, and is an invaluable educational text in itself, for it tells a great deal about the life and customs of the Indians.



the 1950s the Kingston Trio made this blues a wide "revival" hit. In 1964 the Victor Vintage reissue of *Smoky Mountain Ballads*, including "Worried Man Blues," suggested that a serious American audience for folksong was in existence, an audience--neither bounded by occupation nor geography--that was able to cope with a variety of traditional forms at sophisticated levels of perception.

--Archie Green  
University of Illinois  
Champaign, Illinois

\* \* \* \* \*

#### COMMERCIAL MUSIC DOCUMENTS: NUMBER TWELVE

Anyone who has ever tried to find vital statistics such as dates of death or birth from rural towns, especially before the turn of the century, has found out that practically every county hall of records has burned down at one time or another, making it practically impossible to secure information prior to that catastrophe. In previous numbers in this series, our documents have always been documents in the usual sense: written or printed on some type of paper. Here we stretch the term somewhat in order to include an artifact that can serve the same purpose as an inscription on a sheet of paper: namely, a gravestone. In some cases, such markers are the only records of the dates of birth, or death, or the nearest kin, of the deceased. Our example, shown below, is a photograph of the grave of Alfred G. Karnes, taken by Don Nelson. (For Nelson's account of the life and career of Karnes, see *JEMFQ* #25, p. 31.) The inscription on the stone reads:

Alfred Grant Karnes

Gunnery

U.S. Navy

World War I

Feb. 2, 1891    May 18, 1958

Karnes is buried beside his second wife at the McHargue Church Cemetery near Lily, Kentucky. The flowers were placed on the grave by Nelson.



## A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART VII: CAMEO RECORDINGS

With this installment of our continuing Dalhart discography we enter a complex of related recording companies that borrowed or shared masters in a complicated manner, making the compilation of a discography most trying. A brief review of the corporate history of Cameo, Pathe, and Plaza will explain the relationships among the three.

The Cameo Record Corp. was established in 1922; it began issuing records on the Cameo label that year and on the Lincoln label in 1923. The company was reorganized in about 1925 following bankruptcy, and in 1926 the Romeo and Variety labels were begun. In 1912 the Pathe Freres Phonograph Co. began the Pathe label; in about 1921 the Perfect label was begun. In 1922 the company was reorganized as the Pathe Phonograph & Radio Corp. In 1927, J. McPherson purchased both the Cameo and Pathe companies. Thus, starting at that time, several types of interchanges could take place between the previously completely separate organizations: (1) old Pathe masters were assigned Cameo master numbers and issued on Cameo's family of labels; (2) a current recording could be assigned both Cameo and Pathe master numbers and issued on both families of labels; (3) a recording could be made for only one company but at a later date selected for use by the other family, at which time it would be given a new master number for that family of labels; (4) two consecutive takes of a single title could be recorded with one assigned a Cameo master number and the other a Pathe master number.

In August 1929 the picture was further complicated by the formation of the American Record Corp. (ARC), an amalgamation of Cameo-Pathe, the Plaza Music Company (Manufacturers of Banner, Oriole, Regal, Domino, and Jewel records), and the Scranton Button Co., an independent pressing plant. After this date, occasionally old Cameo or Pathe masters were selected for use on the Plaza labels and assigned Plaza master numbers (actually ARC master numbers, but continuing the sequence begun by Plaza). Because of Dalhart's custom of recording the same title for many different companies, the occurrence of the same title on more than one of the groups, Cameo, Pathe, Plaza, does not in itself indicate that the same master (or alternate takes of the same master) are involved. Only aural evidence or the occurrence of more than one master number in the wax of one of the discs would be sure proof of such a relationship. Only a few such cases are known to the Editor. Consequently, we have decided to make separate listings for the three families, Cameo, Pathe, and Plaza even for the period following merger, noting cases where sharing of a single master is known for certain. At the end of this Cameo listing is a reference table of Cameo master numbers along with Pathe and Plaza master numbers representing the same title, but not necessarily the same master recording. Cases where a known relation exists are so noted.

This discography is based on a compilation made for John Edwards by the Record Research Syndicate over a dozen years ago. It has been updated with information supplied by David Crisp, Will Roy Hearne, Robert Olson, and the JEMF archives.

As exact recording dates are not known, only the year of recording is given. Masters are listed in numerical--which is presumably chronological--order. Alternate takes--designated by letter suffixes in the Cameo system--known to have been issued are indicated in the first column with the master number. Title and instrumental accompaniment, where known, are indicated in the 2nd column. The 3rd column indicates the label credit on the primary labels (Cameo, Lincoln, Romeo, Variety). Pseudonyms on other labels, if used, are indicated by abbreviations in parentheses following the label name and release number. In some cases, the Lincoln release has not been seen, but is presumed to exist on the basis of the known parallelism that existed between the different labels; such questionable cases are noted by question marks. Readers with additional information are urged to contact the JEMFQ Editor.

<u>Label Abbreviations</u>	<u>Artist Abbreviations</u>	<u>Instrument Abbreviations</u>
Ang -- Angelus (Austral.)	C&C -- Clark & Clare	1 -- guitar
Ca -- Cameo	D&R -- Dalhart & Robison	2 -- violin
El -- Electron (Austral.)	DRH -- Dalhart, Robison & Hood	3 -- banjo
GP -- Grand Pree (Austral.)	PA -- Paul Adams	4 -- harmonica
Li -- Lincoln	RW -- Robert White	5 -- orchestra
MeAu-- Australian Melotone	VD -- Vernon Dalhart	
Mu -- Muse	VD1 -- Vernon Dell	
PaAu-- Australian Paramount	VDT -- Vernon Dalhart Trio	
Ro -- Romeo	W&T -- Wood & Turner	
Tre -- Tremont	WC -- Walter Clark	
Var -- Variety		

1922

187D	Gee! But I Hat to Go Home Alone	VD	Ca 233	Mu 233
328	November Rose	RW	Ca 296	

1925

1385AB	The Prisoner's Song	-1,2	VD	Ca 703, Ro 241, Li 2335, Tre 0536 (VD1)
1386AC	A Boy's Best Friend Is His Mother	-1,2	VD	Ca 703, Ro 241, Li 2335, Tre 0536 (VD1)
1519C	The Chain Gang Song	-1,3	VD	Ca 766, Ro 329, Li 2374
1520B	In the Baggage Coach Ahead	-1,2	VD	Ca 766, Ro 330, Li 2374
1598A	Just Tell Them That You Saw Me		VD	Ca 805, Li 2412
1599A	The John T. Scopes Case	-1,2	VD	Ca 792, Li 2397
1600A	Bryan's Last Fight	-1,2	VD	Ca 792, Li 2397
1650C	The Convict and the Rose	-1,2	VD	Ca 810, Ro 329, PaAu 2511, El 5008, El 5074
1651C	Mother's Grave	-1,2	VD	Ca 812, Ro 333, Li 2429
1652B	The Wreck of the Shenandoah	-1,2	VD	Ca 809, Ro 331, Li 2426
1653	Little Mary Phagan		VD	Ca 811, Ro 332
1654B	The Letter Edged in Black	-1,2	VD	Ca 809, Ro 331, Li 2426
1674	Little Rosewood Casket		VD	Ca 811, Ro 330
1675A	The Dream of the Miner's Child	-1,2	VD	Ca 812, Ro 332, Li 2429
1676 ?	The Runaway Train	-1	VD	Ca 814, Li 2431
1677B	Rovin' Gambler		VD	Ca 810, Ro 330
1678	Stone Mountain Memorial	-2,5	VD	Ca 813, Li 2430
1679	Sidney Allen	-1,2	VD	Ca 813, Li 2430
1734	Behind These Gray Walls		VD	Ca 863
1735	The Unknown Soldier's Grave		VD	Ca 863
1736B	Thomas E. Watson		VD	Ca 869
1737B	The Wreck of the 1256		VD	Ca 869
1870E	The Governor's Pardon	-1,2	VD	Ca 913
1871E	Guy Massey's Farewell	-1,2	VD	Ca 913

1926

2203A	Rags	VD	Ca 1052
2204A	If You Can't Tell the World She's a Good Girl (Just Say Nothing at All)	VD	Ca 1052

1927 (Note: During part of this year, separate control numbers (false master numbers) were assigned to Romeo and Variety releases in some cases. Where known, these control numbers are given after the true master numbers.)

2333B; 173A	Billy Richardson's Last Ride	-1,2	VD	Ca 1143, Ro 350, Var 5059
2334A; 174A	The Wreck of the Royal Palm	-1,2	VD	Ca 1143, Ro 350, Var 5059
2387	Just a Melody		D&R	Ca 1157, Ro 376, Li 2637, Var 5069, PaAu 2558
2388 ; 215	I Know There Is Somebody Waiting (at the House at the End of the Lane)		D&R	Ca 1157, Ro 376, Var 5069
2452 ; 250A	The Mississippi Flood		VD	Ca 1160, Ro 389, Var 5073
2453 ; 251A	The Engineer's Dream		VD	Ca 1160, Ro 389, Var 5073
2454B; 252A	Get Away, Old Man, Get Away	-1,2	VD	Ca 1174, Ro 399, Li 2669, Ro 877
2455B; 253A	The Little Old Log Cabin in the Lane	-1,2	VD	Ca 1174, Ro 399, Li 2669, Ro 877
2472ABCD	Lucky Lindy	-1,2	VD	Ca 1162, Ro 390, Li 2638, Var 5074
2473ABC	Lindbergh (The Eagle of the U.S.A.)	-1,2	VD	Ca 1162, Ro 390, Li 2638, Var 5074
2480A	The Heroes' Last Flight		VD	Ca 1163, Ro 391
2500	Chamberlin and Lindy (Our Hats Are Off to You)		VD	Ca 1175, Ro 392
2501	Charley Boy (We Love You)		VD	Ca 9096, Ro 898, Li 3123?
2546B	The Cowboy's Dream	-1,2	VD	Ca 1203, Ro 431, Li 2666
2547B	Bury Me Not On the Lone Prairie	-1,2	VD	Ca 1203, Ro 431, Li 2666
2599B	Crepe on the Old Cabin Door		VD	Ca 1248, Ro 468, Li 2713
2600B	The Wreck Of the No. 9		VD	Ca 1247, Ro 478, Li 2712
2601A	Hand Me Down My Walking Cane		VD	Ca 1237, Ro 465, Li 2702



2602A	Wish I Was a Single Girl Again	VD	Ca 1237, Ro 465, Li 2702	
2603A	My Carolina Home -1,2	D&R	Ca 1246, Ro 477, Li 2711, GP 18718 (W&T)	
2604A	My Blue Ridge Mountain Home	D&R	Ca 1236, Ro 464, Li 2701, GP 18718 (W&T),	
			Ca 9074, Ro 878	
2605B	Golden Slippers	D&R	Ca 1236, Ro 464, Li 2701,	
			Ca 9074, Ro 878	
2613B	When the Moon Shines Down Upon the Mountain	VD	Ca 1246, Ro 477, Li 2711	
2614	A Memory that Time Cannot Erase	D&R	Ca 1248, Ro 468, Li 2613, PaAu 2510, Ang 3077	
2615C	If Your Love Like the Rose Should Die	D&R	Ca 1247, Ro 478, Li 2712	
2748B	I'll Meet Her When the Sun Goes Down -1,2	VD	Ca 8107, Ro 530, Li 2761, PaAu 2558	
2749	Oh Susanna -1,2,3	DRH	Ca 8116, Ro 539, Li 2770	
2750	Sing On, Brother, Sing -1,2	DRH	Ca 8107, Ro 530, Li 2761	
2751B	When the Sun Goes Down Again	VD	Ca 8148, Ro 571, Li 2802	
2752A	Among My Souvenirs	VD	Ca 8106, Ro 529, Li 2760? PaAu 2507, El 5005	
2784	Hear Dem Bells -1,2,3	D&R	Ca 8116, Ro 539, Li 2770	
2785A	On Mobile Bay -1,2,3	VD	Ca 8114, Ro 537, Li 2768	
2786A	Where Is My Mama?	VD	Ca 8148, Ro 571, Li 2802	
2787A	Shine On Harvest Moon -1,2	VD	Ca 8115, Ro 538, Li 2769, PaAu 2507, El 5006,	
			GP 18710 (PA)	

1928

2900	You Can't Blame Me For That	VD	Ca 8169, Ro 592,	MeAu 10017 (WC)
2901A	The Little Brown Jug -1,2,3	VD	Ca 8168, Ro 591	
2902	The Old Grey Mare	VD	Ca 8169, Ro 592	
2907A	That Good Old Country Town -1,2,3	VD	Ca 8168, Ro 591	
2908	Bring Me a Leaf From the Sea	VD	Ca 8199, Ro 629, Li 2854	
2960	Drifting Down the Trail of Dreams	VD	Ca 8214, Ro 644, Li 2869, PaAu 2539,	
			GP 18703 (C&C)	
2962	Song of the Failure	VD	Ca 8199, Ro 629, Li 2854? PaAu 2539,	
			GP 18710 (PA)	
2981	Bully of the Town	VD	Ca 8217	
2983	Altoona Freight Wreck	VD	Ca 8218, Ro 598, Li 2823	
2984	Wreck of the C. & O. No. 5	VD	Ca 8218, Ro 598, Li 2823	
2985	The Old Fiddler's Song	VD	Ca 8219, Ro 599, Li 2824	
2986	The Cowboy's Lament	VD	Ca 8219, Ro 599, Li 2824	
2989	The Gypsy's Warning	VD	Ca 8221, Ro 601, Li 2826	(= Pathe mx.)
2990	Bad Companions	VD	Ca 8221, Ro 601, Li 2826	
2991	The Butcher's Boy	VD	Ca 8222, Ro 602, Li 2827	
2992	Barbara Allen	VD	Ca 8222, Ro 602, Li 2827	
2993	Jim Blake	VD	Ca 8223, Ro 603, Li 2828	(= Pathe mx.)
2994	Lura Parsons	VD	Ca 8223, Ro 603, Li 2828	(= Pathe mx.)
3002	Little Marian Parker	VD	Ca 8191, Ro 621, Li 2846?	
3003	Six Feet of Earth	VD	Ca 8191, Ro 621, Li 2846?	
3101	The Little Green Valley -1,2	VD	Ca 8267, Ro 690, Li 2915?	
3102	There's a Whip-poor-will A-Calling	VD	Ca 8268, Ro 691, Li 2916?	
3103	Steamboat (Keep Rockin')	VD	Ca 8268, Ro 691, Li 2916?	
3104	Climbing Up de Golden Stairs -1,2	VD	Ca 8267, Ro 690, Li 2915?	
3113	The West Plains Explosion	VD	Ca 8269, Ro 692, Li 2917	
3114	The Hanging of Charles Birger	VD	Ca 8269, Ro 692, Li 2917	
3115	The Empty Cradle	VD	Ca 8224, Ro 647, Li 2872?	
3116	The Death of Floyd Bennett	VD	Ca 8224, Ro 647, Li 2872?	
3623	Picture From Life's Other Side	VD	Ca 9067, Ro 871, Li 3096	(= Pathe mx.)
3624	Goin' Home	D&R	Ca 9067, Ro 871, Li 3096	(= Pathe mx.)
3625	The Three Drowned Sisters	VD	Ca 9068, Ro 872, Li 3097	
3626	Where We Never Grow Old	DRH	Ca 9068, Ro 872, Li 3097	
3627	Cowboy's Night Song (Lay Down Dogies)	VD	Ca 9069, Ro 873, Li 3098?	
3628	Put My Little Shoes Away	D&R	Ca 9069, Ro 873, Li 3098?	
3723	When The Work's All Done This Fall	VD	Ca 9111, Ro 913, Li 3138	(= Pathe mx.)

1929

3930B	Left My Gal In the Mountains	D&R	Ca 9216, Ro 1018, Li 3243	
3932B	The Railroad Boomer	CRT	Ca 9216, Ro 1018, Li 3243	
?	The Utah Trail	D&R	Ca 9217, Ro 1019, Li 3244	
?	Sleepy Rio Grande Waltz	D&R	Ca 9217, Ro 1019, Li 3244	

Cameo, Pathe, and Plaza Masters with Same Titles

Listed below are the Pathe and Plaza masters with the same titles corresponding to the Cameo masters for the period 1927-1929. Known cases where two master numbers designate the same recording (or alternate takes) are indicated by an "equals" sign between the two numbers (=); cases where the master numbers are known not to refer to the same recording are designated by an "unequal" sign (≠).

<u>Cameo</u>	<u>Pathe</u>	<u>Plaza</u>	<u>Cameo</u>	<u>Pathe</u>	<u>Plaza</u>
2546	--	--	2981	--	--
2547	107676	= 9174	2983	106536	6445
2599	107164	6850	2984	107539	7526
2600	107439	7056	2985	106932	6622
2601	107400	--	2986	107678	= 9175
2602	106934	--	2989	= 107401	--
2603	107537	--	2990	= 107680	--
2604	107436	7472	2991	107402	--
2605	107750	7471	2992	107679	≠ 10014
2613	107749	7469	2993	= 107743	--
2614	107674	7863	2994	= 107744	--
2615	--	--	3002	108107	7834
2696	?	7629	3003	108108	7832
2697	?	7525	3101	108157	7924
2748	107966	7684	3102	108158	--
2749	107967	7587	3103	108159	--
2750	107888	7589	3104	108160	7923
2751	107850	7588	3113	?	7940
2752	--	--	3114	?	7941
2784	107985	7672	3115	?	7943
2785	?	--	3116	?	7942
2786	?	7685	3623	= 107745	--
2787	107988	7590	3624	= 107528	--
2900	108058	--	3625	107677	--
2901	108059	7743	3626	107752	--
2902	108060	7639	3627	?	--
2907	108064	7775	3628	107675	--
2908	108065	7774	3723	= 107681	≠ 7470
2960	108089	7831			
2962	108091	7865			

φ   φ   φ   φ



## NOTES ON SOME OLD TIME MUSICIANS FROM PRINCETON, WEST VIRGINIA

by Norm Cohen

An automobile drive of 100 miles west from Roanoke, Va., takes one through the hills of southwest Virginia and southern West Virginia to Princeton, county seat of Mercer County, and just a few miles from the Virginia border. Mercer County was named in honor of Gen. Hugh Mercer of Fredericksburg, Va., who died in Princeton, N.J., in the Battle of 1777 during the Revolutionary War; Princeton, W. Va., was incorporated in 1837 and named for the place where Mercer fell. It is a small town of some 7300 persons (in 1970). As did that of Mercer County as a whole, its population declined by 13% during the preceding decade. Princeton's biggest industrial employers are a varied lot: North American Rockwell Corp., producers of electronic components; Maiden Form Inc., manufacturers of brassieres, and the Norfolk and Western Railway Co.

Princeton is not so small a town that a stranger strolling down the main boulevard on a Saturday receives the friendly salutations of every native who passes him; and it does have its share of long-haired, barefooted boys and girls wise to at least some of the ways of the big cities. Weekends find them congregated around the town's one movie theater, or in the still-shiny plastic-and-simulated-leather franchised hamburger shop.

Although it may not be apparent on the town streets today, Princeton (and neighboring communities of Mercer County) can boast a long roster of recorded old-time musicians who were either born in that part of the county or else lived there for a considerable portion of their adult lives: Roy Harvey, Blind Alfred Reed, Richard Harold, Fred Pendleton, Bernice Coleman, Ernest Branch, Bob Hoke, Clyde Meadows, and others. In the following pages are presented some biographical and discographical data on some of these artists. Most of the information was gathered by the author during a trip to Princeton with Gus Meade in September 1971.

## BERNICE "SI" COLEMAN

Bernice Coleman was born 24 October 1898 in Page, Fayette County, West Virginia, about 50 miles north of Princeton. Both of his parents were natives of West Virginia. Si was born into a musical family: his father was a "pretty good" banjo picker, and two sisters were skilled on the piano. The young Colemans used to play for parties and would team up with other groups.

Coleman's first job, while early in his teens, was working as a brakeman on a dinky that ran from a coal mine two miles to the tipple. He loved the job--"that's how I got railroading in my blood." Coleman's sister was dating a telegraph operator who suggested to him that he learn telegraphy so he could get a better job and wouldn't have to "fool around in the mines all your life." He was about fifteen when he got a telegraph key to practice on, and gradually learned the Phillips telegraphy code. After a few years he was offered a short period of work at Elmore, W. Va. From there he moved to Herndon, and then to Pax for the third "trick" (i.e., third, or night shift) operator. While he was working at Herndon Coleman first heard one of Mercer County's more celebrated old time musicians, Richard Harold. Sometime during this part of his career he became known as "Si." When a telegraph operator worked for the





Bernice Coleman, left; Ernest Branch, right. Circa 1930.

railroad he had to have one or two initials assigned to him for okehing messages and indicating train orders were received. Coleman's assigned letters were "SI."

During his nine years at Pax, Coleman gradually worked his way up to first "trick." From Pax he moved to Slab Fork, Raleigh County, where he worked for thirteen years; and from there, his next move in 1937 took him to Princeton, where he has since lived. In the course of his forty-four years of devoted service for the Norfolk and Western Railway, Coleman worked his way up from telegraph operator to station agent to train dispatcher, chief dispatcher, and finally assistant train-master.

Coleman's musical career began in about 1915 when he learned to play guitar, fiddle, and tenor banjo. He didn't start practicing the fiddle seriously until about 1924--"about the time the North Carolina Ramblers came out with 'Don't Let Your Deal Go Down.'" In about 1928, while living in Slab Fork, he had a group called Si Coleman and his Railroad Ramblers, which had from three to five members and played for dances every weekend in lots of mining towns in the area. His group included Ernest Branch, banjo (and at times guitar); Kyle Roope, piano and guitar; and Boots Young, sax and vocals. At times, Roy Harvey, Lonnie Austin, and Charlie Poole played with him. Coleman never took lessons on the fiddle, but learned a great deal, informally, from Austin, another well-known musician of the area who fiddled for a time with Charlie Poole's band. Today, Coleman, a religious man and active in his church, is happy "to give all the credit to the Man above and thank Him daily for all the blessings I've received, including the music I love."

Ernest Branch, Si Coleman's partner for many years, was from Stuart, Va. Coleman first heard him in Slab Fork in 1929 or 1930, when Branch was about 17 years old. His banjo-playing was remarkably like Charlie Poole's and the people there liked his playing so much they asked if he wouldn't stay there. A section foreman heard him and offered him a job. Later he worked in the mines, and mashed a finger in an accident.

Late in the 1920s Coleman settled down to play primarily fiddle, and performed with various bands at different times. His first chance to make phonograph records came in 1931, when he accompanied Roy Harvey, Jess Johnson, and Ernest Branch to Richmond, Indiana, for a two-day recording session for the Starr Piano Co. Twenty-two numbers were recorded on those days (see accompanying discography), including several numbers that Coleman himself composed: "The Ring My Mother Wore," "Flowers Now," and "Wreck of the C & O Sportsman." "The Ring My Mother Wore," the story of a dying woman giving her son her ring on her death bed, was based on Coleman's own personal experience when his mother died in 1925.

"The Wreck of the C & O Sportsman" was only one of several songs that Coleman wrote that drew inspiration from his long career with the railroads. The accident described in the ballad occurred on 21 June 1930 near Hawk's Nest, W. Va. As Coleman remembers it, a "slow" order was handed to Train 47 at Hinton. Engineer Haskell was to reduce speed due to rough track ahead. However, he failed to observe the order and his passenger train was derailed on a sharp curve, killing the engineer and fireman and injuring four others. Coleman had heard about the accident from other railroad men and also from the

newspapers. He wrote a song about it because of the popularity of Vernon Dalhart's trainwreck ballads. He liked Dalhart's singing very much, and thinks he would be more popular than ever if he were still singing today.

Shortly after the Starr sessions, Roy Harvey wrote Columbia to see if a recording session could be arranged with them. He was told to bring his group to Atlanta that October with six or eight numbers ready. Harvey, Coleman, and Ernest Branch went. At this "field" recording session, Columbia abandoned its usual policy and intermingled recordings for their subsidiary label, Okeh, with those for their own Columbia Label. The sides cut by the Princeton threesome were issued as Branch and Coleman because although Harvey accompanied them on guitar, he did not sing. Again, Coleman himself contributed his own compositions to the selections performed: "My Fickle Sweetheart," "Telegraph Shack," and "My Free Wheelin' Baby" were his own numbers; and "They All Got a Wife But Me" was a poem he read in a book that he set to music. "My Sweet Little Clover" was a song he had learned from his sister when he was less than six years old.

Coleman recalls that at the hotel in Atlanta where the recordings were made, Bob Miller, Columbia's A & R man, had "liquor there by the barrel" to make sure all the performers had as much to drink as they wanted. For their efforts, the group received \$50 per record from Columbia/Okeh, as well as expenses and royalties. Coleman still has in his possession a royalty check from the Columbia Phonograph Company, dated 5 August 1932, for 44 cents. Starr paid royalties only; on page is a reproduction of a royalty statement Coleman received from Starr for the last three months of 1931.

Bernice Coleman wrote other songs that were never recorded, including a railroad ballad entitled "The Dying Engineer." He also wrote several songs about mining, but Bob Miller didn't think they were suitable. Coleman also had written a song about Charlie Poole; Miller thought it might sell well in North Carolina, but not elsewhere, and he declined to record it.

Today Bernice Coleman devotes much of his time to the repair and playing of fiddles. He is usually at home, except when he is attending one of the many fiddle conventions in the area, or performing with a group called "The Old Guards #2--Princeton" which entertains frequently at churches and homes for the aged or disabled. He has entertained and helped other folklorist/collectors, including Archie Green, Alan Jabbour, and Dave Freeman. For Archie Green, he interviewed at length Blind Alfred Reed's son and daughter-in-law, Arville and Etta Reed. After our visit with him he took us to see Joe Gore, and later, after we had left the area, he interviewed the widows of Richard Harold and Oliver Pettrey and provided us with the biographical information given on the following pages.

#### FRED PENDLETON

Fred Pendleton was born on a farm three or four miles from Princeton on 24 February 1904. His father played French harp as well as fiddle, and Fred learned his first tunes, including "Sally Ann," from him. From another old-time fiddler of the area, Ferd Mitchell, he learned many other tunes, such as "Red Liquor," "Ebenezer," and "Toddy in the Morning." In later years, Fred also played tenor banjo, bass fiddle, French harp, and clarinet. In



0-33

## STATEMENT

Richmond, Ind., January 1, 193 2Bernice Coleman (P)Slab Fork, W. Va.

IN ACCOUNT WITH

## THE STARR PIANO CO.

Royalties for October, November & December

		Records	Rate	Amount
Champion				
16281 A	Gambling Blues	102	1/8¢10%	.12
16281 B	John Hardy Blues	102	1/8¢10%	.12
16286 A	Someone Owns A	29	1/8¢10%	.04
16286 B	Lulu Love	29	1/8¢10%	.04
16294 A	Goodbye Sweet	235	1/8¢10%	.26
16294 B	Blue Eyes	235	1/8¢10%	.26
16312 A	Where The	163	1/8¢10%	.18
16312 B	Called To	163	1/8¢10%	.18
16331 A	You're Bound To	176	1/8¢10%	.20
16331 B	Good Bye Mary	176	1/8¢10%	.20
Superior				
2684 A	Good-Bye	99	1/8¢10%	.11
2684 B	By A Cottage	99	1/8¢10%	.11
2688 A	Someone Owns A	37	1/8¢10%	.04
2688 B	Little Foot Prints	37	1/8¢10%	.04
2701 A	Where The	58	1/8¢10%	.06
2701 B	The Wreck Of The	58	1/8¢10%	.06
				2.02 ✓

Royalty statement from Starr Records to Bernice Coleman

(courtesy of Bernice Coleman)

fact, he played clarinet with a local Beckley group that was the first band to play live over WHIS TV.

Pendleton began performing professionally in local schoolhouses not long after he learned to play fiddle. During the late 1910s and early 1920s he performed with many local banjo players, including Jerry Powell, Oscar Wright, Wiley Richmond, Lloyd White, and John L. Whittaker. In 1925, the first local fiddlers' contest that he knew of was held in Spanishburg (about 8 miles north of Princeton), and he won first prize. During the next few years Pendleton travelled with Pappy Williams and put on fiddlers' contests throughout West Virginia, North Carolina, Tennessee, New Jersey, Indiana, and Georgia.

When he wasn't earning his living by his musical skills, he worked as a road laborer. He also worked for the Virginian Railroad for a while in about 1923.

Many of his hoedown tunes (such as "Birdie" and "Liberty") he learned from Blind Alfred Reed--a surprising fact because although Reed is well-known to record collectors for his fine ballads, he never recorded any of the fiddle tunes for which he was evidently famous locally. It was with Alfred Reed and his son Arville that Pendleton made his first visit to a recording studio in 1927 to put some of his music on wax (see discography). He still recalls vividly burning a large hole in his best trousers as he was trying to iron them in preparation for the trip, and how his bride of six months had to patch them up with a piece of fabric from the vest so he could be presentable.

During the following years Pendleton teamed up with a local mandolin player by the name of Vernal Vest. One night they were on the same program with The Ridge Runners, a band including guitar-player Clyde Meadows. Meadows left the Ridge Runners and teamed up with Fred, and the two of them played together for several years. Fred's second recording session was with Meadows for Victor in 1928. Ralph Peer of Victor had telegraphed them about the plans for the Bristol recordings, and the two musicians took the bus up there. According to Pendleton, a solo artist was paid \$25 per selection recorded; if he had an accompanist, the accompanist received an additional \$10 per selection. He also recalls getting 1/2% royalty from Victor; the best seller, he believes, was "Sweet Bird."

In 1930 and 1931, Pendleton had three recording sessions for the Starr Piano Company in Richmond, Indiana. For the first two of these he took with him Vernal Vest, Basil Selvey, and Richard Harold. Vest, though he played mandolin, uke, and tenor banjo, played only uke for the Starr session. Selvey, also from Princeton, played mandolin, while Harold and Pendleton played guitar and fiddle, respectively. For his final recording session, Pendleton was accompanied by Lundy Akers, Woody Leftwich, and Roy Lilly. Some of the numbers recorded at these sessions were Pendleton's own compositions: he wrote the words and music to "By and By You Will Forget Me," and recalls setting to music the poem, "Down by the Hawthorne Tree" ("Willie and Kate"), which he copied from an issue of the magazine *Grit*. "The Wreck of the Westbound Air Liner" was an Andy Jenkins composition about the death of Knute Rockne.

Although he stopped making 78s in 1931, Fred Pendleton's musical career continued long afterward. As late as the 1950s he recorded for John Bava's

label, Cozy Records; won the trick fiddling contest at Galax with the Blue Mountain Boys, and played on television in Bluefield.

During the 1920s and '30s Pendleton met many other old-time musicians, as he played in theaters and, every spring and fall, through the coal fields. He recalls Dock Walsh and Gwen Foster staying with him for a couple of years; and Henry Whitter, Fiddlin' John Carson and Moonshine Kate, and the Tweedy Brothers were other artists who came through the Princeton area that he remembers. The first good band to play in the Princeton area, he recalls, was Charlie Poole's North Carolina Ramblers.

Today, at 68 years of age, Fred and his wife live in a small house in a clearing surrounded by dense greenery, not far off the main highway through Princeton. The access road to their property early eludes the out-of-towner, especially in the kind of misty rain and fog that accompanied us throughout our stay in Princeton, and we drove past the road twice in each direction before we finally found it. Our interview with him was interspersed with musical examples on the fiddle that he still handles expertly, and with digressions into various subjects, during which Fred warned us how we were ruining our environment; commented on today's youth, of whom he approves whole-heartedly; and noted that he thought he perceived a return, especially among young people, to true Christian beliefs.

#### JOE GORE

Joe Gore was born 31 December 1910 in Princeton. His father, Harry Gore, born near Morristown, Tennessee, was a railroadman for 30 years and also played fiddle. Joe and his father played at Elks and Moose lodges when Joe was but a boy.

Joe Gore started playing professionally in 1929 at square dances with Oliver Pettrey. Born in Pettrey, West Virginia, on 19 August 1903, Oliver, when he wasn't playing on his home-made guitar, worked in the coal mines. The two boys' mothers were good friends, which was how the boys met. Through the 1930s they played frequently through the coal fields. On such trips, when lucky, they could earn \$15 in ten minutes of playing. "Silver Haired Daddy of Mine" was one of the songs that Gore recalls the miners liking particularly.

In 1931, Oliver wrote Starr and obtained an appointment for the duo to record in Richmond. Five selections were recorded in April 1931 (see Discography), of which only two were issued. Both musicians played guitars throughout the session, although Gore plays steel guitar and fiddle as well. Gore sang tenor to Pettrey's lead. Pettrey died on 1 February 1963, leaving a wife, three daughters, and a son.

From about 1938 to 1946 Joe Gore, Bernice Coleman, and Cecil Caffey, banjoist, played frequently together for dances in Princeton.

Although Gore taught himself to read music, he never wanted to be a full-time musician, and has made his living as a pipefitter. A union man for 28 years, he travels around a great deal, and on the afternoon of our visit to his house he was due to leave town shortly on a job.

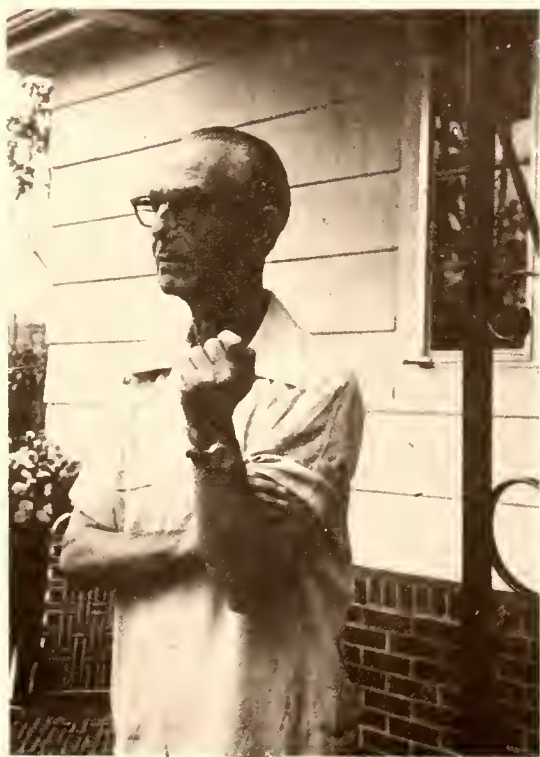




Richard Harold



Fred Pendleton



Joe Gore



Bernice Coleman

Our visit to Joe's home was arranged by Si Coleman, and Si's presence made for the rapid and easy establishment of a friendly and relaxed atmosphere. Our conversation ranged over such questions as favorite musicians and singers. Asked to select his favorite guitarists back in the 1920s, Joe named Carson Robison, Eddie Lang, and Nick Lucas. Before World War I there were many guitarists around, Joe recalls, but not many mandolinists. We discussed the question why people liked Vernon Dalhart and Carson Robison so much in those days. It was partly due to their songs, both Joe and Si felt: full of reality, and warmly sentimental. Charlie Poole and Roy Harvey both liked Dalhart, Si told us, and used to meet him whenever they went up to New York to record. The North Carolina Ramblers themselves were of course widely admired, and Joe himself learned many songs from them.

#### RICHARD HAROLD

Richard Harold was born in Pipers Gap, Carroll County, Va., on 21 June 1884. When he was four years old, his family moved to Mercer County, and most of his life was spent in Princeton. When he was 19 or 20 years old, he lost his eyesight in an accident near Matoaka, about 12 miles north of Princeton. He was working with a crew digging coal for domestic use at the time. The men had drilled holes in the coal for four dynamite blasts and ignited the fuses. Only three of the four charges exploded. After fifteen minutes of waiting, Harold volunteered to go back in the hills and check on the fourth charge. As he was raising the fuse it exploded in his face and left him blind.

Harold played fiddle, guitar, mandolin, and piano, and taught lessons on both guitar and fiddle. He often sang together with Blind Alfred Reed; Arville Reed used to lead the two blind men around (see *JEMFQ* #23, p. 114).

Fred Pendleton recalls that Harold, in spite of his blindness, got along quite well, and was even able to chop his own wood. Apart from his music, he supported his family by making brooms.

Although he was evidently well-known in the Princeton area, Richard Harold's musical talents can be heard to advantage on only four selections recorded by Columbia. Although he was part of Fred Pendleton's West Virginia Melody Boys, the group that recorded for Starr in 1930-31, he did not sing on any of the recordings because he had a throat catarrh. His distinctive, commanding baritone singing style makes the listener regret that we have so few examples of his art preserved on disc.

Harold died of a heart attack at his home on 31 October 1947, leaving a wife, who later remarried, and two sons, Lindell and Francis. His widow, whose second husband has since died, was pleased to get from us a tape of Harold's four Columbia recordings; he used to have copies of his records but long ago had lent them to a friend who never returned them.

DISCOGRAPHIES

The format in the following artist discographies is the usual one: Column 1--master number and known take numbers. For Starr recordings, all take numbers are indicated; the issued one is underlined. For other companies, only the issued takes are indicated as suffixes to the master numbers. Column 2--title, followed by key indicating instrumentation. Column 3--label credits on the primary label. Column 4--release numbers and labels. The assistance of Guthrie Meade in compiling these discographies is acknowledged gratefully.

Label Abbreviations

Chm -- Champion  
Co -- Columbia  
OK -- OKeh  
Spr -- Superior  
Vi -- Victor

Instrument Abbreviations

1 -- guitar  
2 -- violin  
3 -- banjo  
4 -- mandolin  
5 -- harmonica  
v -- vocal

ERNEST BRANCH & BERNICE COLEMAN

Columbia Phonograph Co. 26 October 1931, Atlanta, Ga.

Ernest Branch (a), banjo on all and vocal on some sides; Bernice Coleman (b), violin and vocal on all sides; Roy Harvey, guitar on all sides.

405030-1	My Fickle Sweetheart	-1c,2a,3b,vb	B&C	OK 45561
405031-1	(I'm So Lonely) Since My Darling Went Away	-1c,2a,3b,vbc	B&C	OK 45568
405032	Mother's Always Waiting	-1c,2a,3b,v?		Unissued
405033-1	Telegraph Shack	-1c,2a,3b,vbc	B&C	OK 45561

Columbia Phonograph Co. 27 October 1931, Atlanta, Ga.

As above.

405034	My Sweet Little Clover	-1c,2a,3b,v?		Unissued
405035-1	Some One	-1c,2a,3b,vb	B&C	OK 45568
405036-	My Free Wheelin' Baby	-1c,2a,3b,v?	B&C	OK 45556
405037-	They All Got a Wife But Me	-1c,2a,3b,v?	B&C	OK 45556

Starr Piano Co. 3 June 1931, Richmond, Ind.

Roy Harvey (a), guitar; Jess Johnson (b), violin; Bernice Coleman (c), violin; Ernest Branch (d), banjo; probable vocals as indicated. WVR indicates West Virginia Ramblers in label credits column. Exact instrumentation on individual sides is not known at present.

N-17782,A	By a Cottage In the Twilight	-vab	JJ&RH	Chm 16780, Spr 2684
N-17783,A	Goodbye Mary Dear	-vab	JJ&RH	Chm 16331, Chm 45035
N-17784,A	Blue Eyes	-vab	RH&JJ	Chm 16294, Spr 2779
N-17785,A	Goodbye Sweetheart Goodbye	-vab	RH&JJ	Chm 16294, Spr 2684
N-17786,A	Gambling Blues	-va	RH	Chm 16281
N-17787,A	John Hardy Blues	-va	RH	Chm 16281
N-17788,A	California Murderer	-va		Rejected
N-17789,A	The Great Reaping Day	-vab	RH&JJ	Chm 16662, Chm 45117
N-17790,A	You're Bound To Look Like a Monkey	-vab	RH,JJ,BC	Chm 16331, Spr 2779
N-17791,A	Someone Owns a Cottage	-vd	EB	Chm 16286, Spr 2688
N-17792,A	O Dem Golden Slippers	-v?	WVR	Chm 16757, Chm 45017
N-17793,A	Birdie	-v?	RH&JJ/WVR	Chm 16449

Note: Spr 2684, 2779 issued as by The Railroad Boys; 2688 as by Dave Walker..

Starr Piano Co. 4 June 1931, Richmond, Ind.

As above.

N-17794,A	Lulu Love	-vd	EB	Chm 16286
N-17795,A	Little Foot Prints	-vd		Spr 2688
N-17796,A	Yellow Rose of Texas	-vd		Rejected
N-17797,A	The Only Girl I Ever Loved	-vc	BC/WVR	Chm 16456
N-17798,A	The Ring My Mother Wore	-vc	BC/WVR	Chm 16456
N-17799,A	Where the Whippoorwill Is Whispering Goodnight	-va	RH	Chm 16312, Spr 2701
N-17800,A	Called To Foreign Fields	-va	RH	Chm 16312
N-17801,A	My Mother and My Sweetheart	-v?	RH&JJ/WVR	Chm 16780, Chm 45035
N-17802,A	Flowers Now	-v?		Rejected
N-17803,A	The Wreck of the C&O Sportsman	-va		Spr 2701

Note: Spr 2701 issued as by John Martin; 2688 as by Dave Walker.



FRED PENDLETON

Victor Phonograph Co. 19 December 1927, Camden, N.J.

The West Virginia Night Owls: Fred Pendleton, vocal and violin; Arville Reed, vocal and guitar.

40764	The Fate Of Rose Sarlo		Rejected
40765	Give the Flapper a Chew		Rejected
40788-	Sweet Bird	WVNO	Vi 21190
40789-	I'm Goin' To Walk On the Streets of Glory	WVNO	Vi 21533

Victor Phonograph Co. 3 November 1928, Bristol, Tenn.

Fred Pendleton, vocal and violin; Clyde Meadows, guitar.

47284	The Last Farewell		Rejected
47887	The Young Rambler		Rejected

Starr Piano Co. 6 August 1930, Richmond, Ind.

Fred Pendleton and the West Virginia Melody Boys. Probable personnel: Pendleton, violin; L. Vernal Vest, uke; Basil Selvey, mandolin; Richard Harold, guitar.

GE-16891,A	The West Virginia Blues		Rejected
GE-16892,A	Ebenezer		Rejected

Starr Piano Co. 7 August 1930, Richmond, Ind.

As above. Probable vocals by Pendleton (a) and Selvey (b).

GE-16893,A	I Wish I Was In Tennessee		Rejected
GE-16894,A	Willie and Kate -vab		Rejected
GE-16895,A	Lonesome Railroad Blues -va		Rejected
GE-16896,A	She's Sleeping 'Neath the Maple -vab		Rejected

Starr Piano Co. 7 April 1931, Richmond, Ind.

Fred Pendleton and the West Virginia Melody Boys. Probable personnel: Pendleton (a), violin; L. Vernal Vest (b), uke; Basil Selvey (c), mandolin; Richard G. Harold (d), guitar. Probable vocals as indicated.

GE-17656,A	By and By You Will Forget Me -va,ld,2a,4c	FP/WVMB	Chm 16248, Spr 2754
GE-17657,A	Come Take a Trip In My Airship -vb,ld,4c	FP/WVMB	Chm 16457, Spr 2647
GE-17658,A	Down By the Hawthorne Tree -va,ld,2a,4c	FP/WVMB	Chm 16457
GE-17659,AB	The Wreck Of the West Bound Air Liner -vbc,ld,2a	FP/WVMB	Chm 16248, Spr 2647

Note: Superior releases credited to Red River Coon Hunters.

Starr Piano Co. 26 May 1931, Richmond, Ind.

Fred Pendleton (a), violin; Lundy Akers (b), banjo; Woody Leftwich (c), guitar; Roy Lilly (d), gtr. Hca. player unidentified. Probable vocals as indicated.

N-17765,A	Bull Dog Down In Tennessee -va,1?,2a,3b,5?		Unissued
N-17766,A	Lonesome Road Blues -vcd,1?,2a,3b	WL&RL	Chm 16345
N-17767,A	Good Bye Booze -vb,ld,2a,3b		Unissued

JOE GORE & OLIVER PETTREY

Starr Piano Co. 18 April 1931, Richmond, Ind.

Joe Gore (a) and Oliver Pettrey (b), vocals and guitars.

N-17698,A	I'll Not Be Your Sweetheart -vab,lab	JG&OP	Chm 16271
N-17699,A	Good-Bye Sweetheart -vab,lab	JG&OP	Chm 16271
N-17700,A	Now I Am All Alone -vab,lab		Rejected
N-17702,A	My Name Is Johnny Brown -vab,lab		Rejected
N-17703	The Young Rambler -vb,lab		Unissued

RICHARD HAROLD

Columbia Phonograph Co. 16 October 1928, Johnson City, Tenn.

Richard Harold, vocal and guitar. Unidentified violin as shown.

147202-2	The Battleship Maine	RH	Co 15586-D
147203-1	The Fisher's Maid	RH	Co 15586-D
147204-1	Sweet Bird -2?	RH	Co 15426-D
147205-1	Mary Dear	RH	Co 15426-D

See also Pendleton sessions above.

## BOOK REVIEWS

*HANK WILLIAMS: THE LEGEND*, edited by Thurston Moore (Denver: Heather Enterprises, Inc., 1972), 64pp., paperback.

The stamina, endurance, and determination of editor and publisher, Thurston Moore, is eternally prevalent. Wherever a crowd of any proportion of C&W people gathers, it is a cinch bet that Thurston will be standing in the middle of the group making no noise whatsoever. He is observing, listening, and, above all, thinking. Before midnight he will have gathered sufficient facts to fill another one of his excellent *Who's Who in Country Music*, which he manages to bring out once a year without the repetition that one would expect from a yearly periodical. Oh, he might make a slip now and then, like putting the ageless Nat Vincent in his obituary column, but once he gets the news from Nat that the story is greatly exaggerated Thurston will do anything, short of bringing out a new book, to set the record straight.

Thurston does not necessarily wait for the crowd to gather in order to make his appearance. He has been known to show up in one's office entirely alone, seemingly with nothing on his mind. However, during the friendly, neighborly conversation which follows you will soon discover that he has been taking notes and by the time he leaves he knows everything that you know. That is, provided that you do know something worth while.

Thurston cornered me for the umteenth time in Nashville recently. "Have a cup of coffee," he said. Not once in this reviewer's life has he ever said "Let's open up the Eleventh Bottle . . . on me." No, it's always coffee. Still the conversation is worth it for Thurston's dialog is always of a positive nature. He never complains. He makes one feel as though one is the greatest. Before the check arrives, not only does he have a few pages for his next issue, but you may have insisted that he let you buy a page or two of advertising in the same book.

So it was with this *Hank Williams, The Legend*. All he wanted this time was permission to use "Hank Williams Guitar" which Freddie Hart had already consented to, provided it was OK with yours truly, the copyright owner. Of course it was all right. "By the way," I said, "did you know . . .?" and before I knew it he had that pencil going and got the bit about "Hank Almost Quit" which is included in this folio.

Yes, if anyone ever tells you that Thurston Moore is not on the ball, hit him over the fence!

Please do not make the mistake of considering any part of the foregoing comments as facetious. Not at all, it is merely this reviewer's method of alerting you to the fact that, whenever Thurston Moore brings out an issue such as this one in question, you can bet your Aunt Emmy's busted bustle that whatever is printed therein is gospel. Everything, that is, except any news about Nat Vincent.

*Hank Williams, The Legend* is a collection of facts, figures, and photographs about the late Superstar, that no admirer of Hank's should be without. There are articles by Bill Malone, Hank's sister Irene, John Stephen Doherty,

Roy Acuff, Grant Turner, Burt Korall, Bill Coss, Nat Hentoff, Jerry Rivers, Paul Ackerman, Ren Grevatt, Charlie Lamb, Hardrock Gunter, Tommy Sutton, George D. Hay, Sol Handwerger, Pee Wee King, Eddie Jones, A. V. Bamford, Cliff Rodgers, Hank, Jr., and many many others who, in these reprints, tell the Hank Williams story as it really was. No fiction here. Facts, facts, and more facts told by people who know what they are writing about.

Many of the fine photographs are ones that this reviewer had never seen before and ones which will enhance any library whether up on Nob Hill or down on the Bayou.

In addition to the above, there's the Discography--a world of information on Hank's records along with the names of the musicians who played for him. You'll find a long list of other books on Hank not necessarily published by Heather. Copies of newspaper articles after his death, which are most interesting, are included. Wanna cook up some Jambalaya? Several recipes herein!

There are lots and lots more interesting things about the Great Singer so, what else can one say about this fine folio? Get it--read it---love it!!

"I'm so lonesome I could die!"

--Johnny Bond  
Burbank, California

\* \* \* \* \*

#### BIBLIOGRAPHIC NOTES

A LISTING OF BLUEGRASS LP'S, by Urban Haglund and Lillies Ohlsson (published by Kountry Korral Productions, Box 8014, 72008 Vasteras 8, Sweden), 72 pp., \$3.00, paperback (available from County Sales, NY; or Disc Collector, Delaware). A nearly complete listing of bluegrass albums issued in the U.S. or abroad. Editors' criteria for inclusion were: album must feature 5-string banjo; at least one song must be in bluegrass style; anthology albums must include at least one song not available on another album; all albums by artists generally regarded as bluegrass musicians are included. Arranged alphabetically by artist, record release numbers and titles are given for each entry.

"Open Up Them Pearly Gates;" Pattern and Religious Expression in Bluegrass Gospel Music, by Howard Wight Marshall, in *Folklore Forum*, IV:5 (Sept. 1971), pp. 92-112. A brief survey of the development of American evangelistic and fundamentalist Protestant religion and how it relates to bluegrass gospel music. A discussion of five basic themes that recur in bluegrass gospel songs is given. Five representative texts are transcribed; an alphabetical title list of bluegrass religious songs, keyed to the five basic themes; and a concordance of scriptural passages that occur in bluegrass gospel songs with significant frequency are given.

"Believing in Bluegrass," by Robert Cantwell, in *The Atlantic* 229:3 (March 1972), pp. 52-60. Using Bill Monroe's 5th Annual Bluegrass Music



Festival at Bean Blossom, Ind., as a point of departure, the author explores the themes of bluegrass music and relates them to the life of the mountain people and their changing way of life as technology penetrates their isolation.

"FIDDLING" STEVE LEDFORD: 50 YEARS IN MOUNTAIN MUSIC, anon. (no publisher, date, or place; ca. 1971), 16 pp., \$2.00, paperback. Contains a brief biography of Stephen Walter Ledford (no dates), texts to four songs, several photographs, and ads. (Available from County Sales, 309 E. 37th St., NY 10016).

"Wilf Carter: Calling the shots himself these days," by Richard Flohill, in *The Canadian Composer/Le Compositeur Canadien*, #59 (April 1971), p. 4 (French version starts on p. 5). A biographical sketch of the Nova Scotia country singer. (Courtesy of Lisa Feldman)

*Stereo Review*, 28:1 (January 1972) has three articles on contemporary country music. "Whatever Happened to Nashville?" by Noel Coppage (p. 60) discusses some of the changes that have come about, primarily due to the influence of television and of Bob Dylan. Robert Windeler offers biography of and commentary on two major stars of country music in "Loretta Lynn" (p. 67) and "Charley Pride" (p. 69).

"Historical Origin and Stylistic Developments of the Five-String Banjo," by Jay Bailey, in *Journal of American Folklore*, 85 (January-March 1972), pp. 58-65. After discussing the pros and cons concerning Joel Sweeney's alleged invention of the fifth string of the banjo in the 1830s, the author draws attention to a five-string banjo that appeared in a book published ca. 1791. Developments in playing styles are also discussed.

THE PARAMOUNT BOOK OF BLUES (No date, place or publisher; a reprint first issued by the New York Recording Laboratories of Port Washington, Wis., ca. 1927), 40 pp., \$2.00, paperback. Available from Walter C. Allen, Box 501, Stanhope, N.J., 07874. Contains words and music to 30 Paramount blues recordings, as well as photographs and brief biographical sketches of Blind Lemon Jefferson, Ma Rainey, Blind Blake, Ida Cox, Charlie Jackson, and Elzadie Robinson.

THE POETY OF SOUL, edited by A. X. Nicholas (NY: Bantam Books, 1971), 103 pp., \$1.00, paperback. Contains textual transcriptions to 43 recordings of recent years by such artists as Aretha Franklin, Nina Simone, James Brown, Otis Redding, and B. B. King.

THE WORLD OF SOUL, by Arnold Shaw (NY: Paperback Library, 1971), 380 pp., \$1.25. Part I, "Blues," outlines the history of blues, focussing on various artists from Blind Lemon Jefferson to Sam Cooke. Part II, "Rhythm & Blues," is arranged by record company, discussing important artists along with the companies that recorded them. Two shorter sections, Parts III and IV, "Soul," and "Whither Soul," discuss gospel music and recent soul singers such as Nina Simone, Otis Redding, Aretha Franklin, and Ray Charles. Includes an LP discography and index.

THE SOUND OF THE CITY: THE RISE OF ROCK 'N' ROLL, by Charlie Gillett (NY: Dell Pub. Co., 1972), 343 pp., \$0.95. A history of Rock 'n' Roll and its Rhythm & Blues antecedents from 1945 to 1969, with attention given to

both the record industry and the styles and lyrics of the music itself. Includes bibliography, list of recordings, notes, index.

*Popular Music and Society* is a new periodical, edited by R. Serge Denisoff and published quarterly. Subscription rate is \$5.00/year (Dept. of Sociology, Bowling Green State University, Bowling Green, Ohio, 43403). The two issues already published included articles, book reviews, record reviews, and record recommendations. Among the articles in the two issues are "The Decline of Contemporary Protest Music, by Jerry Rodnitzky (I:1, Fall 1971, p. 44); "Rhythms in Rock Music," by James D. Graham (ibid., p. 33); "The Charles Reich Typology and Early Rock Music," by Herbert London (I:2, Winter 1972, p. 65); and "The Changing Popular Song: An Historical Overview," by Paul Hirsch, John Robinson, Elizabeth K. Taylor, and Stephen Withey (ibid., p. 83).

"Geographic Factors in the Origin, Evolution, and Diffusion of Rock and Roll Music," by Larry Ford, in *The Journal of Geography*, 70:8 (November 1971), pp. 455-464. This paper attempts to illustrate certain important concepts in the field of cultural geography through the study of Rock and Roll music.

MUSIC MACHINES--AMERICAN STYLE, by Cynthia A. Hoover (Washington D. C.: Smithsonian Institution Press, 1971; for sale by U. S. Govt. Printing Office), 140 pp., \$2.75, paperback. A catalog of the exhibition of the same name at the Smithsonian in 1971. Numerous photographs and commentary trace the evolution of music making machines in the U.S. from 19th century barrel organs and music boxes to phonographs, tape recorders, and electronic musical instruments. Among the illustrations are photos of "Stovepipe," the Carter Family, Uncle Dave Macon, Mamie Smith and Her Jazz Hounds, Hadley Barrett and the Westerners, and Muddy Waters.

\* \* \* \* \*

#### JEMF ADVISORS AND DIRECTORS HOLD ANNUAL MEETING

The JEMF Advisors held their annual meeting on Sunday, 9 January 1972 at the home of Norm and Anne Cohen in Playa del Rey. The major item of business was the election of officers. The following Advisors were re-elected for a term of six years: Bess Lomax Hawes, Will Roy Hearne, Brad McCuen, Ralph Rinzler, and Charles Seeger. Also elected for terms of six years were David Crisp, Harlan Daniel, Judith McCulloh, Chris Strachwitz, and Bill Ward. Ed Kahn's resignation from the Board of Directors was regrettably accepted; Ken Griffis was elected to the Board of Directors.

Following the meeting of the Advisors, the Directors held their meeting and elected the following JEMF Officers: Eugene Earle, President; Archie Green, 1st Vice President; Fred Hoeptner, 2nd Vice President; Ken Griffis, Secretary; and D. K. Wilgus, Treasurer. The appointment of Gene Bear as Executive Vice-President of the Friends of the JEMF was approved. Norm Cohen presented to the Directors the report of the Executive Secretary, which was accepted.

## ROCK BOOKS: AN INCOMPLETE SURVEY (Part II)

Frederick M. Katz

*The History, Criticism and Discography of Rock-and-Roll Music*

Clifton, N.J., Morrow Press

The compiler has seen only pre-publication publicity for this title and is uncertain as to whether or not the book has actually been published.

John Kennedy

*Tommy Steele*

London, Souvenir, 1958; Corgi, 1959

Cited in Gillett's and Mabey's bibliographies. Mabey: "Frank stuff about the promotional manoeuvres that lay behind the Bermondsey Boy's success, written by his manager."

Daniel Kramer

*Bob Dylan*

New York, Citadel Press, April 1967

Pocket Books, August 1968

photos

A collection of photographs taken in 1964-5 during Dylan's controversial move from "folk" to "rock". The photographer, Daniel Kramer, includes a modest essay on his relationship with Dylan which is more enlightening than the heavy theorizing of most writings about Dylan.

Dave Laing

*The Sound of Our Time*

Chicago, Quadrangle Books, 1970

[English edition published 1969]

198 pp., brief bibliography

A pop-sociology approach, somewhat weak in historical perspective ("The relaxed dance music of the negro [sic] jug bands, who contrasted with the fiercer style of the solo guitarist-singers, was echoed in the work of the white Carter Family" -- p.66) and (to this reader) unconvincing in its attempts at forging a sociological system.

Peter Laurie

*Teenage Revolution*

London, Anthony Blond, 1965

Cited in Mabey's bibliography: "Perhaps the most intelligent book of all on British teenagers, chapters 3 to 6 cover fashion, pop song lyrics and 'some of the workings of the music business.'"



Alan Levy

*Operation Elvis: What Happens When the Selective Service and Celebrity Systems Collide*

New York, Henry Holt and Company, Feb. 1960

117 pp.

Prior to the rock histories of the late '60s, descriptions of rock 'n' roll musicians emphasized the business acumen of their promoters. This description tends to follow that pattern, although Levy's purpose is not to deal with music, but rather with the most notable American celebrity of the late '50s.

Ken McAleer, Illus. and design.

*A Progressive Rock Folio*

Syracuse, N.Y., Central New Yorker, 1970

96 pp.

A series of 93 black and white graphics done in the style of contemporary "rock" posters. The artist seems most at ease with cartoons and lettering, and rather ill-at-ease with the many serious portraits in the book. There are four sections: Introduction, Progressive Rock, Progressive Blues and Progressive Folk. A "Limited Edition" which has about the same function as *Flip's Groovy Guide to the Groops #2*, except that it costs more and, having no text, is less useful.

Colin MacInnes

*England, Half English*

London, MacGibbon and Kee, 1961

Penguin Books, 1966

Cited in Mabey's bibliography: "Contains wise and sympathetic essays on Tommy Steele and 'Pop Songs and Teenagers' that are amongst the first serious critical looks at British Pop."

Richard Mabey

*The Pop Process*

London, Hutchinson Educational, 1969

190 pp., bibliography

Probably the most successful attempt at pop sociology, because of the author's field observations and other research, and because it deals with a limited area (England) over a reasonable span of time (late 50s, 1960s).

Greil Marcus, ed.

*Rock and Roll Will Stand*

Boston, Beacon Press, 1969

182 pp., selected discography

Selected articles from underground rock newspapers. Emphasis is on personal reminiscence and description of subjective involvement with the music. Many of the articles are among the best in that genre. Selected discographies accompany each article. Writers include Langdon Winner, Marcus, and Sandy Darlington.

J. Marks

*Rock and Other Four Letter Words*

New York, Bantam Books, 1968

n.p.; photos by Linda Eastman

A pop journalism design in the form of a paperback book. Some interesting photos and text.

Wilfrid Mellers

*Music in a New Found Land*

London, Barrie and Rockliff, 1964

Cited in Mabey's bibliography: "A sparkingly written and monumentally intelligent work about the American musical tradition, relating classics to blues to jazz to pop."

R. Meltzer

*The Aesthetics of Rock*

New York, Something Else Press, 1970

346 pp., index, photo section

A rambling, philosophical discourse by one of the more prolific rock periodical writers. A number of illuminating statements appear in this work but this reader found it difficult to wade through Meltzer's combination of jargon and opinion.

Jeff Nuttall

*Bomb Culture*

London, MacGibbon & Kee, 1968

262 pp., index of selected names

A stimulating discussion of contemporary youth unrest and its influence (and reflections) in the popular arts. An English point of view which is useful in understanding English skiffle, beat and rock music.

Jeff Nuttall

*The Shadows By Themselves*

London, 1961

Biography of a British Skiffle group, cited by Laing.

Elliot Paul

*That Crazy American Music*

New York, Bobbs-Merrill, 1957

reissued: Port Washington, New York, Kennikat Press, 1970

317 pp., bibliography, index

Includes a brief chapter, "A Farewell Nod to Rock and Roll" (283-292), which treats Elvis Presley as a business success and a musical disaster.

Ira Peck

*The New Sound Yes*

New York, Scholastic Book Services, 1966

ix, 133 pp., illus.

The compiler has not seen this book.

Sy and Barbara Ribakove

*Folk-Rock: The Bob Dylan Story*

New York, Dell Publishing, Feb. 1966

124 pp., photos

An unauthorized, superficial biography of Dylan, which gathers together most of the rumors about Dylan's past (including some originally planted by Dylan) and adds a number of fabulous speculations about Dylan.

Pauline Rivelli and Robert Levin, eds.

*The Rock Giants*

New York, World, 1971

Collected articles from *Jazz & Pop* magazine. The compiler has not seen this book.

H. Kandy Rohde, ed.

*The Gold of Rock & Roll 1955-1967*

New York, Arbor House, 1970

352 pp., photos, bibliography, song title index, artist name index

This useful compilation lists the top ten songs each week from 1955 to 1967. Song title, performer, record number, author and publisher are given for each song listed. A brief reminiscence introduces each year. The top tens "were arrived at by weighing the charts of leading trade journals...radio stations...and our notes and recollections...." Surely it is no coincidence



that rock discographers use the top ten rather than matrix or record company numbers as their principle of organization.

Lillian Roxon

*Rock Encyclopedia*

New York, Grosset & Dunlap, 1969

611 pp., photos, appendix: Cash Box Top Albums (1960-1968); Cash Box Top Singles (1949-1968); Billboard's Number 1 Hits (1950-1968)

Although by sheer volume this book has some usefulness, it is generally disappointing. Discographical references are incomplete (no disc numbers given), analysis is superficial, and there are many inaccuracies. A paperback edition of this monster appeared recently.

John Rublowsky

*Popular Music*

New York & London, Basic Books, 1967

164 pp., photo section

The compiler has not seen this book. (see JEMFQ #13, p. 41 -- ed.)

Jeremy Sandford

*Synthetic Fun*

London, Penguin Books, 1967

Cited in Mabey's bibliography: "Worth reading to see just how prejudiced attacks on pop can be. Chapter 8 is almost a caricature of the 'hysterical moron' view of the teenage pop audience, which is a sad thing to say about a writer usually so sensitive."

Anthony Scaduto

*The Beatles*

New York, New American Library/Signet Books, Oct. 1968

157 pp., photos

Another "cover" of Davies' authorized Beatle biography. Brief, generally superficial.

Stephanie Spinner, ed.

*Rock is Beautiful*

New York, Dell, 1970

158 pp.

Cited in Gillett's bibliography; anthology of lyrics, 1953-68.

Arnold Shaw

*The Rock Revolution*

New York, Crowell-Collier Press, 1969

215 pp., photos, discography, glossary, index

Given negative reviews by the rock press because of its lack of familiarity with the musical tastes and stylistic distinctions of the rock underground, this book is nevertheless useful because Shaw is knowledgeable vis-a-vis the recording industry and music business.

Robert Somma, ed.

*No One Waved Good-bye; a casualty report on rock and roll.*

New York, Outerbridge & Dienstfrey, 1971

121 pp., photos

Published in conjunction with the rock periodical *Fusion* (of which Somma is the editor), this is a collection of essays dealing with the deaths of Janis Joplin, Jimi Hendrix, Brian Jones and Brian Epstein. The quality is uneven but several very interesting discussions on the mechanics of the star/celebrity system are included. Authors represented include Al Aronowitz, George Frazier, Jon Landau and Richard Meltzer.

Irwin Stambler

*Guitar Years: Pop Music From Country Western to Hard Rock*

Garden City, N.Y., Doubleday and Co., 1970

137 pp., index

A pot-boiler which includes a few otherwise unpublished bits of data on rock groups of the mid- and late sixties.

Toby Thompson

*Positively Main Street -- An Unorthodox View of Bob Dylan*

New York, Coward McCann & Geoghegan, 1971

The compiler has not seen this book.

Jerry L. Walker, ed.

*Pop/Rock Lyrics 2*

New York, Scholastic Magazines, 1970

96 pp., photos, selected discography

The lyrics to twenty songs, accompanied by illustrations of the performers (Beatles, Creedence Clearwater, etc.).

Paul Williams

*Outlaw Blues: A Book of Rock Music*

New York, E.P. Dutton & Co., 1969

191 pp., photos, bibliography, discography

The first rock critic, Williams founded in 1966 *Crawdaddy!* magazine, the first regular publication devoted to rock music which did not operate purely on the "fanzine" level. Williams pioneered the subjective-personal experience narrative style in rock journalism, and his best *Crawdaddy!* essays are presented in this book. Williams is informative, amusing and convincing.

Herbert H. Wise, ed.

*Professional Rock and Roll*

New York, Collier Books, 1967

94 pp.

The compiler has not seen this book.

#### ADDITIONS

Len Brown and Gary Friedrich

*Encyclopedia of Rock and Roll*

New York, Tower Publications, 1970

217 pp.

A brief (and nostalgic) introduction by each author prefaces a collection of sketchy descriptions of rock and roll performers from the period 1954-63. This work overlaps very little with Roxon's. In a number of instances it is obvious that the authors know only the artist's name, hit records and recording company. Some disc jockeys are also listed.

The Editors of *Rolling Stone*

*The Rolling Stone Record Review*

New York, Pocket Books (Simon & Schuster), August 1971

ix + 566 pp., index

A statement opposite the title page declares "The reviews and letters in this book, some of which have been slightly abridged, originally appeared in *Rolling Stone* Magazine during the years 1967-70." Organized in regional and generic sections, this is an extensive and useful compendium. Introductory essays indicate awareness of the problems faced by rock critics. The introduction refers to a parallel book which I have not seen--*The Rolling Stone Interview*.

Bob Larson

*Rock & Roll: The Devil's Diversion*

McCook, Nebraska, published by the author, 1967, 1968, 1970 (rev. ed.)

175pp.

The author states in his introduction: "Above all, I pray that the purpose of this book will be plainly understood: Christ is the positive alternative to what youth seeks in rock and roll music." The author considers rock and roll



a cause of sinful and immoral behavior. The Afro-American roots of the music are equated with heathen immorality in an argument which is racist in its implications. The same author has also published *Hippies, Hindus and Rock & Roll* ("Reveals the truth concerning the Beatles and Maharishi Mahesh Yogi") and recorded lectures on rock and roll.

Jerry L. Walker, ed.

*Pop/Rock Lyrics 3*

New York, Scholastic Book Services, March 1971

96 pp., discography

The words to 19 songs, with photos and drawings. Similar to *Pop/Rock Lyrics 2*.

Graham Wood

*An A - Z of Rock and Roll*

London, Studio Vista, 1971

128 pp.

I have not seen this book. A review in *Blues Unlimited* states that it covers 100 British and American artists from the 1955-61 period.

--Neil V. Rosenberg

Memorial University of Newfoundland

St. John's, Newfoundland

\* \* \* \* \*

#### NOTICES TO READERS

On the envelope that contains your copy of the *JEMF Quarterly* is a stamped inscription that reads "Address Correction Requested." Many readers have taken this to mean that we want them to notify us of their new addresses, and they write to assure us that they haven't moved. The purpose of this stamp is to insure that the Post Office will inform us if a subscriber has changed his address. *Quarterlies* are sent by a class of mail that is not forwardable, and not only are unclaimed issues destroyed, but we are not notified of this action. Thus, if a reader moves without notifying the JEMF, he will not get his *Quarterly* and we will not know that he didn't get it. With the "Address Correction Requested" stamp, the Post Office still destroys the *Quarterly*, but at least notifies us that the addressee has moved. Then we can attempt to find a new address for the reader, if the Post Office does not have it.

Does your local newspaper ever run any articles on country music, folk music, blues, bluegrass, etc.? If so, you can help build up our archives by sending us clippings. If you do send clippings, please make sure that the name and date of the newspaper or magazine are included, and if possible the page number as well. We greatly appreciate the efforts of those of our readers who already make a practice of sending us clippings of interest. Without their help, our files would be much less complete.



# JEMF QUARTERLY

Vol. 8, Part 2

Summer 1972

No. 26

## CONTENTS

Letters	57
Ernest Tubb's Early Recording Career, by Townsend Miller	58
First JEMF LP Now Available	62
The Eddie Dean Story, by Ken Griffis	63
Discography of Recordings by Eddie and Jimmie Dean for ARC	69
Uncle Tom Collins: Minstrel Man, by Don Nelson	70
Uncle Tom Collins Discography	72
Martin-Roberts-Martin Discography. Part V: ARC Recordings	73
Commercial Music Graphics: Number Twenty-One, by Archie Green	77
Commercial Music Documents: Number Twelve	89
A Preliminary Vernon Dalhart Discography. Part VII: Cameo Recordings	90
Notes on Some Old Time Musicians from Princeton, West Virginia, by Norm Cohen (with discographies)	94
Book Review: <i>Hank Williams: The Legend</i> , edited by Thurston Moore (Reviewed by Johnny Bond)	105
Bibliographic Notes	106
JEMF Advisors Hold Annual Meeting	108
Rock Books: An Incomplete Survey, by Neil V. Rosenberg (concluded)	109
Notices to Readers	116

\* \* \* \* \*

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$5.00 (or more) annual membership dues. Individual subscriptions are \$5.00 per year; library rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Volumes 4, 5, 6, and 7 (Numbers 9 through 24) are \$1.25 per copy.

The *JEMF Quarterly* is edited by Norm Cohen. Please address all manuscripts and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California 90024



# JEMF QUARTERLY

JOHN  
EDWARDS  
MEMORIAL  
FOUNDATION



VOL. VIII, PART 3, AUTUMN, 1972, NO. 27

## THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hillbilly," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," "rock and roll," and "folk rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals.

The Friends of the JEMF was organized as a voluntary non-profit association to enable persons to support the Foundation's work. Membership in the Friends is \$5.00 (or more) per calendar year; this fee qualifies as a tax deduction.

Gifts and contributions to the Foundation qualify as tax deductions.

## AN INTERVIEW WITH H.C. SPEIR

by David Evans

*[In the 1920s and 1930s, the key link between the various local folk musics and their eventual capture on commercial disc was provided by the A & R (Artist and Repertoire) Man--a combination talent scout, producer, manager, etc. The great early A & R men have been likened to folksong collectors on field trips. In only a few cases have the careers and roles of these men been treated in more than a few passing sentences (see, for example, "I'm a Record Man--Uncle Art Satherley Reminisces," JEMFQ #25, p. 18; or Mike Seeger's essay on Frank Walker in The New Lost City Ramblers Song Book, pp. 26-29). On the following pages, blues collector and authority David Evans offers some comments on a lesser known A & R figure. Evans has contributed many book reviews to the JEMFQ.]*

The news of the death earlier this year of Henry C. Speir, former talent scout and agent for several record companies and discoverer of many great blues, gospel, jazz, and hillbilly artists, prompted me to take a look at the notes of an interview I had done with him. Although it was by no means comprehensive, it did elicit some information which may shed some light on the aspect of the recording industry in which Speir played a part. Outside of the mention of him as their original discoverer by blues "rediscoveries" Son House and Skip James, the first news of Speir's career came from Mississippi blues researcher Gayle Dean Wardlow, who located him and published an article on his career called "Legends of the Lost" in several installments of *Blues Unlimited* in 1966. This has been reprinted in *Back Woods Blues*, edited by Simon A. Napier (Bexhill-on-Sea, Sussex: Blues Unlimited Publications, 1968; pp. 25-28). The article is a general outline of his career in the music business, though some of the information in it has subsequently proved inaccurate. The only other published information on Speir comes from my interview and appears in my book *Tommy Johnson* (London: Studio Vista Limited, 1971; pp. 45-68, 80). This information dealt only with Tommy Johnson, however.

My interview was conducted at Speir's home in Pearl City, across the Pearl River from Jackson, Mississippi, on the evening of 1 September 1966. Others present were Speir's wife, Gayle Wardlow, and Marina Bokelman, who took notes on paper. Speir did not want his conversation tape recorded, as he distrusted his memory on many matters so far back in the past. In view of this, I cannot vouch for the complete accuracy of the information presented here, although I can say that it was written down as Speir told it. I was mostly interested in information on Tommy Johnson and Speir's methods of dealing with blues artists, and my time was limited. Consequently, I did not question him extensively about his own life or the many other artists he discovered and recorded. These topics are dealt with, however, at some length in Wardlow's article.

I must at this point regretfully mention that Speir expressed a number of stereotyped views of Negroes and of musicians in particular. These views were not always negative, however, and in many cases it was difficult to tell whether they were based on commonly held beliefs from his own cultural background



or his particular experiences with musicians. I will only discuss here his views which pertained to music. It is perhaps ironic that a man like Speir could hold stereotyped views about Negroes yet also have a deep appreciation for and a considerable understanding of black music. Yet such was the case. His personal and business relationships with black musicians were apparently very honest and open, and I have never heard a bluesman who had dealings with him say anything but good about Henry C. Speir.

Speir was born in Mississippi in 1895. He grew up hearing and liking black music. In around 1919 he went to New Orleans and got a job assembling phonographs. The cabinets would be made in the North and shipped to New Orleans where the motor, handle, tone arm, and other parts were added. At this time he got the idea that black music should be recorded, and he kept trying to convince others of the feasibility of the idea. It was, of course, in 1920 that Mamie Smith did record the first blues, so that it may have been that with Speir and others urging such a policy the time was ripe for a change in industry attitudes.

Speir was unable to become involved in the recording of music at this time because the climate of New Orleans was too damp for the spring-operated stylus arms of the recording machines. This was remedied in 1923 when the industry switched to cable and weight arms. In about 1926 he opened a furniture and music store in downtown Jackson, Mississippi, and began searching for local musical talent for the record companies. The last session he is known to have organized, according to Gayle Wardlow, was in Hattiesburg for A. R. C. in 1936. He had earlier tried to persuade the Jackson City Council to help him purchase the bankrupt Paramount Record Company and move it to Jackson, but they were reluctant because of the deepening Depression, and the idea was dropped. In 1942 Speir's store went up in flames, and he quit the record business completely for real estate. When I interviewed him, his main interest was organic gardening, to which he devoted much of his time.

In addition to the 1936 session, Speir supervised two others in Jackson, one in 1930 for Okeh and one in 1935 for Decca. He was always a free lance operator, as his main business was his store which stocked all the major labels. His connection with most of his artists was as a talent scout and agent. He scouted all over Mississippi and in New Orleans, though most of the music in that city was jazz, and he was more interested in blues and spirituals. By the late 1930's the companies discontinued making recordings of black music in Mississippi, Memphis, and New Orleans, and Speir's services were probably no longer required. It must also be admitted that although he probably unearthed and got on record more great blues talent than anyone else in the history of the recording industry, very few of his artists were commercial successes. Their music may have sounded good to Speir's ear, but their sounds were probably too local and lacking in national appeal. Gayle Wardlow has reported that Speir was responsible for the appearance on records of Uncle Dave Macon and Kokomo Arnold, but in the case of Macon this is known to be inaccurate, and with Arnold it seems quite unlikely. Probably his most popular blues artist was Charley Patton, really only a moderate seller, and for hillbilly music the Leake County Revelers. Speir did, however, claim the honor of putting the first preachers of both races on records. The white preacher was a Rev. Grayson who recorded for Columbia in Memphis on the topic of Judas. He could not remember the black preacher's name, but he was from the Delta although

living in New Orleans. The recording was done in Montgomery. I have not been able to trace either of these sessions, and in any case no race records are known to have been recorded in Montgomery before World War II.

Some of the confusion in Speir's recollections may be due to the fact that he often made test recordings of singers in Jackson or elsewhere and sent them to the companies for approval. If the response was favorable, the normal procedure was to send the artists north for recording in a studio. Sometimes Speir would go on these trips. On one to Chicago he remembers being surprised to encounter some black recording engineers, one of whom was probably Mayo Williams. He recalls meeting Ralph Peer of Victor and noted that Peer never seemed to show any outward signs of feeling for or against the music he heard. He would simply listen calmly and then either accept or reject the selection or artist. Speir also recalls that Victor records did not sell as well as Paramounts, Columbias, and Okeh's, a fact which he attributes to Victor's lack of advertising for its race series.

Speir stated that it usually took a sale of about 5,000 for a record to make money for a company. The companies would pay the artists and then give Speir a flat rate for providing singers, but often he had to buy 500 copies of the record from them "just to record some nigger." This was proof to the company that he had confidence in the record's sales potential. Then the company would send samples to all of their wholesalers. One of the company practices that particularly annoyed Speir was the sale of masters to cheap off-brand companies that would reissue the songs under pseudonyms. These records were sold at dime stores, while his own store carried only the major labels at higher prices. He also suspected that some companies would record singers while they were "practicing" a piece and then issue it under a pseudonym without the knowledge of the singer.

Occasionally Speir would go north for sessions. He helped at some of the Paramount sessions at Grafton, Wisconsin. He would make suggestions as to whether the singer should be louder or softer. Usually blues singers were too loud and would sometimes break the diaphragm. Sometimes Speir would be able to anticipate a high note from his familiarity with the singer's music, and he would turn the recording level down for it. He recalled that black musicians never got nervous in front of a microphone, but that whites frequently did. (I have also found this generally true for black musicians in field recording situations, but I could name many exceptions.) But he believed that a Negro had to be in the right mood to sing and that most used some stimulant to produce this mood. He vividly recalls Tommy Johnson drinking "that jake leg stuff," probably Canned Heat, and remembers Jim Jackson as a dope addict. Johnson would only sing when he had a can of Canned Heat inside him.

Speir stated that it was impossible to predict who would be a "good" blues singer, i.e., a commercially successful one on record. Some would "really tear it up" in person but sound terrible on wax, and others vice versa. He had no rules for picking blues singers beyond his own personal taste. He felt that a singer should have "harmony," by which he simply meant appeal to his ear. He never took into consideration the fact that a singer might have a reputation for popularity in the black community. He also never used blues singers as scouts, though he did admit that after he began auditioning and recording singers, they would tell others to "go see Mr. Speir." Tommy Johnson came to his

store in this manner, apparently having heard about him from Ishmon Bracey, of whom Speir had made test recordings that were approved by Victor. Sometimes singers would make suggestions for accompanying musicians.

The companies wanted Speir to be sure that each singer to be recorded had at least four different songs of his own composition. Many of them could sing plenty of songs, but they were not original. In other words, they were either traditional and had already been recorded in variant form, or they were interpretations of the hit records. Sometimes Speir would suggest a title or subject to a singer that he thought was promising. To one he suggested the title "Black Snake Blues." When the record came out, Speir fixed a rubber black snake to a phonograph turntable and put it in the display window so that when it turned, the snake would jump out at the customers. Every time it would jump out, the Negroes would jump back, and he attributed good sales to this device. Speir claimed also to have helped in the writing of Kokomo Arnold's "Milk Cow Blues." He stated that at that time he didn't realize that most blues had a "code." A man would sing that he "ain't had no milk since my cow been gone," but he really meant that he hadn't had an affair with a woman in a long time. Most of this code had something to do with "nature." Speir believed that if he had known the code then, he would have known better what would sell and whether the singer was "good." He felt that today, however, he would have been just as confused, because now the music is based on movement, and he was unfamiliar with the modern dances.

Speir probably got to know Tommy Johnson best of all the blues singers he worked with. Johnson made a test of his "Cool Drink of Water Blues" which Ralph Peer approved. Speir then had to find Johnson and prepare him for his recording session. He located him playing in front of a fish fry stand up the Pearl River. Speir had to make certain that Johnson knew four different original songs. He claims that at the time Johnson could only produce two, but they worked together until he reached the required number. Johnson did two sessions for Victor in 1928 and one for Paramount in 1930. Speir doesn't know why he switched companies but assumes that Victor did not have him under contract by 1930. Often companies would simply ask Speir if he had any spare talent not under contract and would accept whomever he sent them. Johnson's Victors sold well throughout the Mississippi River valley from Milwaukee to New Orleans, and Speir thinks one may have sold 200,000. This seems highly exaggerated, however, as his Victors are all hard to find today and the Paramounts extremely rare. Speir recalls that Johnson would twist his mouth, roll his eyes, grimace, and "put a lot of expression" into his singing. The Canned Heat he drank would make him perspire profusely. This report is confirmed by others who knew Johnson. On one occasion in about 1937 Johnson got drunk in Jackson, caused a disturbance, and was thrown in jail. Speir bailed him out for \$500, but Johnson immediately left town for Angie, Louisiana, where he had been living with his wife Rosa. Speir tracked him down, despite losing a whole night's sleep because of the noise of a newly-wed couple in the hotel room next to his. He found Johnson working in a field outside his house. Speir put handcuffs on him and returned him to Jackson for trial, where he was put on the county road gang. After he had served his time, he and his wife moved to Jackson permanently. Johnson continued to drop by Speir's store to chat after this incident.

Hopefully someone else has interviewed Speir about other aspects of his career. The role of the free-lance Southern talent scouts in the music industry



is too little known despite the fact that they provided much of the finest local talent to the companies which otherwise never would have been recorded. Polk Brockman's work with hillbilly musicians in the Atlanta area is now well known, but his equally important dealings with black musicians are still largely a mystery. J. B. Long is still living in Durham, North Carolina, and some important information on him has appeared in Bruce Bastin's *Crying for the Carolines* (London: Studio Vista Limited, 1971). But was he also involved with hillbilly singers in the 1930's and early 1940's? In contrast, however, the work of Ralph Lembo of Itta Bena, Mississippi, also a furniture and music store owner, is virtually unknown. He provided blues, gospel, and preaching talent for Columbia, Paramount, and Victor between 1927 and 1930, but he was never reached in time to tell his story, and his widow knew nothing of his business dealings when I spoke to her in 1967. It is known that some black musicians themselves, like Charley Jordan, Will Shade, Big Bill Broonzy, and Rev. Lonnie McIntosh at various times acted as talent scouts. Were there others?

--California State University  
Fullerton

\* \* \* \* \*

# JESSE ASHLOCK DISCOGRAPHY

(See story on page 122)

Although Jesse Ashlock performed in numerous bands, and recorded with them, he recorded under his own name only once. Details of that session are given below; they are taken from the files of "Uncle Art" Satherley. The first column gives master number; the second, title; the third and fourth, release number and release date, respectively.

## Columbia; Hollywood, Calif., 11 December 1947

HCO-2931-1N	Still Water Runs the Deepest	Columbia 20466	16 Aug 1948
HCO-2932-1N	My Bank Account is Gone	Columbia 38144	15 Mar 1948
HCO-2933-1N	I'll Never Be Sorry If You're Satisfied	Columbia 20510	15 Nov 1948
HCO-2934-1N	Betty Ann	Columbia 38144	15 Mar 1948
HCO-2935-1N	Knuckle Head	Columbia 20510	15 Nov 1948
HCO-2936-1N	There's No Time Like Today	Columbia 20466	16 Aug 1948
HCO-2937-1N	She Pats Me on the Back	Columbia 20449	28 Jun 1948
HCO-2938-1N	I Care No More	Columbia 20449	28 Jun 1948

## THE JESSE ASHLOCK STORY

by Ken Griffis

Jesse Thedford Ashlock was born in Walker County, Texas, February 22, 1915. His father, Francis Frank, and mother, Molly Miller Ashlock both had an influence on Jesse's interest in music: Frank played the fiddle and Molly was organist for the local church. The Ashlocks, a large farming family, consisted of sister Tully, brothers Jim, H.T., Elija and sisters Jane and Beth, in that order. The family farm was 13 miles from Huntsville, but the family moved to Denton County, Texas, before settling down in Fort Worth when Jesse was eleven.

Almost every member of the Ashlock family played an instrument, so it was to be expected that Jesse would also take an interest in music. Brother Jim taught him to play breakdowns at the tender age of eight. Jesse played at his first dance when he was nine years old, his left arm extended straight out and his legs dangling from the chair. He recalls that his first solo number was "Pretty Rainbow." This early start on a full-size fiddle created a problem. Because he was unable to reach the intervals, instead of crossing over with his middle finger, Jesse had to use his ring finger. He was never able to break this habit and still fingers in this unorthodox fashion.

Jesse vividly remembers his first meeting, in 1930, with Bob Wills, who more than any other individual, was to make a lasting impact on his career. Jesse had first seen and heard Bob while he was working as a barber and playing part-time for dances in and around Fort Worth. Jesse, at that time, was working in a shoe shine parlor for his cousin. A few months later, he was pumping gas at a Marathon station, when Bob, Milton Brown, Milton's brother Durwood, and Sleepy Johnson drove in on their way to a local dance. Bob asked Jesse if he would like to go along. Naturally, he was thrilled, as the Wills Fiddle Band was well known around Fort Worth. He wasn't able to take part in the entertainment as he knew only a few breakdowns and those not too well. Jesse states that he sat behind Bob at the dance, watching how he fiddled, playing along very softly with Bob. This was his first "professional" performance. Before long, he joined Bob and another local musician, Jake Brummel, playing some out of town dances, with Jesse playing guitar that he had learned from brother H.T. The out-of-town dates were necessary, as W. Lee O'Daniel didn't approve of Bob playing "fancy music" in contrast to the commercial music of the "Lightcrust Doughboys," as the Wills Fiddle Band was now known.

From their first meeting, it was obvious to Jesse that Bob was a born leader. He took charge, and while he was fair to his people, he tolerated no nonsense. Bob and Milton Brown were too much alike for their association to last and late in 1932, Milton left to form his own group, "The Musical Brownies," taking Jesse along with him. The members of the first Milton Brown band were Milton, vocal; Durwood, rhythm guitar; Ocie Stockard, tenor banjo; and Wanna Coffman on bass. Shortly, two additional members were added, Cecil Brower, fiddle, and Fred "Papa" Calhoun on piano. Jesse had great admiration for Milton and felt the time spent with the band greatly helped with his development as a performer. He credits Cecil Brower, who Jesse thought was a great

one, with helping him play harmony and he, in turn, taught Cecil to play breakdowns. Jesse never recorded with the Milton Brown band.

Leaving Milton in early 1934, Jesse formed a small swing combo calling themselves the "Dixie Rhythm Boys," and appeared first on Radio KGKO in Wichita Falls, Texas. The group consisted of Art Davis, bass; Kokomo Crocker, piano; Walter Kirkus, tenor banjo; and Paul Elliott, C-melody sax. This possibly was the first sax to be used in a country band. A move by the group to WFAA in Dallas proved to be a mistake and the band dissolved shortly after the move.

Late in 1934, Bob Wills heard that Jesse was out of work and offered him a job. This was the greatest news that he had heard in many a year. By now, the Texas Playboy band, appearing on Radio KVOO, Tulsa, Oklahoma, had begun to attract wide-spread attention. When Jesse joined, the "Playboys" were: Tommy Duncan, vocal and piano; Everett Stover, trumpet and announcer; Johnnie Lee Wills, banjo; Art Haines trombone; Zeb McNally, sax; Kermit Whalen, steel guitar; Son Lansford, bass; and Herman Arnspiger, guitar.

When Kermit Whalen left the Playboys, Bob sent Jesse to sign on Leon McAuliffe as replacement. Leon, at that time, was with W. Lee O'Daniel's Lightcrust Doughboys. About the same time, Al Strickland replaced Tommy on piano and "Smokey" Dacus, a very fine drummer, joined the band. It is felt that Bob's was perhaps the first country band to use a drummer. Sleepy Johnson rejoined Bob, and this was the Texas Playboy band that appeared on the first Wills recordings in September, 1935.

The Playboy band, at that time, though not the most professional in make-up, was well directed. Bob was a master showman. He insisted that every member of the group move! They remained standing during an evening's performance. They never had an intermission. Each member would drift off one at a time and return, ready to play. The hallmark of the band was a strong rhythm beat that caught the attention of the crowd. Bob allowed no loafing or lack of interest from any member of the group. Jesse recalls with a good deal of amusement the first and last time Bob caught him unprepared. Jesse assumed the next soloist would be someone other than himself. He had laid down his fiddle and was lighting a cigarette when Bob tapped him on the shoulder with his bow and shouted, "Take it, Jesse!" Jesse said the match went one way, the cigarette the other and he missed only two notes getting to the microphone. Later, with his black eyes flashing, Bob told Jesse, "Don't go thinking for yourself, Jess. Just keep your eyes on me." And he did.

The Texas Playboy band in the early days did most of their rehearsing in the living room of Bob's father's home in Tulsa. Jesse recalls with great pleasure the many pleasant hours spent with Uncle John and Aunt Emma Wills. It is evident all of the fellows greatly loved Bob's parents. The band would also do some of their arranging on the long bus trips. The fiddles would get in one end of the bus, the guitars in the other, and at the dance they would put it together. This became increasingly difficult as the group expanded.

For the first couple of years, the band had an unique salary arrangement. Shortly after they were formed, Bob put the band on what was referred



to as a "commonwealth plan." Each of the original members owned a share of the band, which in effect consisted of a share of the band's income, bus, and instruments. It was not unusual for each Playboy to pocket thirty, forty, or fifty dollars in a night. As a member left the group, the shares of the remaining members increased. The new member was put on straight salary. After two years, the suggestion was made to Bob that the "commonwealth plan" be dropped and the receipts be put in a bank account, to be distributed once a year, and the members put on a weekly salary of \$50.00. Unfortunately, due to a "breakdown" in the bookkeeping procedure, none of the Playboys or Bob ever received an accounting of the banked funds.

In early 1936, Jesse left the Wills organization. When asked if Bob fired him, Jesse replied, "No, Bob just gave me permission to go home." Fortunately, after a few months, he also received permission to return. While away from the Playboy band, he recorded with Bill Boyd and His Cowboy Ramblers. Several fine tunes came out of the session, which took place at the now non-existent Texas Hotel in San Antonio. A short time later, Jesse put together a group to play for square dances in the Billy Rose Review during the Texas Centennial.

Returning to the Texas Playboy band in August, 1936, Jesse found some minor changes in the group. Art Haines and Son Lansford had left, both to form their own groups. Son, who was Bob's cousin, returned again in 1938. Two new performers had been added as replacements for Haines and Lansford: Joe Ferguson on bass and sax, and Ray De Gear on sax. The addition of the two saxes was the foundation of an inadvertent plan to build a large swing band. It is felt, from the start, that Bob didn't set out to create a "country orchestra," but it came to be just that. Before Jesse left the Wills organization in early 1941, the group expanded to include five saxes. In 1943, the group increased to twenty-three members. Several of the horn men were as good as could be found. (It is believed for instance, that Ray De Gear left Wills to join the great Charlie Barnett band.)

Some of the fine brass and reed men to pass through the Wills band during the 1938-41 "golden era" of the Playboy band were: Tiny Mott, Charlie Laughton, Wayne Johnson, Tubby Lewis, Don Harlan, Woody Woods, Granville King, George Bailey and Benny Strickler.

Two exceptional members worthy of special mention joined around this time, guitarist Eldon Shamblin and fiddler Lewis Tierney.

Leaving the Texas Playboys in early 1941, Jesse traveled to California and joined Ray Whitley's group. Ray was a fine performer and enjoyed an outstanding career. Jesse recalls an amusing incident during the few months he was with Ray. Soon after the start of World War II, Ray and the group went on tour and as many readers will recall, auto tires were hard to come by. Ray had just acquired a new tire, to go with his three somewhat used tires. While driving one day on the way to their next appearance, Jesse had the misfortune of hitting an object in the road and blew out Ray's new tire. As might be expected, Ray gave him a few choice remarks. Jesse, defending himself, said to Whitley, "You don't think I did it on purpose, do you?" Ray looked at him for a few seconds and exclaimed, "I wouldn't put it past you, Ashlock!"







MILLER  
PHOTO



It is doubtful that Jesse intentionally blew out Ray's tire. But, on the other hand, the object, like a fight, may have been something Jesse didn't care to avoid. While he may not have ever started one, it is safe to say that he never backed away from one either. Jesse has always had more heart and pride than he safely should have had, in view of his physical size. In his early career, he probably never weighed more than 125 pounds. As a matter of fact, he and Bob Wills were very similar in build. In addition to determination, Jesse has always had a great sense of humor. It's a real joy to swap stories with him.

Uncle Sam beckoned and in 1943, Jesse had a short stint in the Army, being discharged after a few months due to a physical impairment.

He then joined up with the Jimmy Wakely band, appearing in several Monogram pictures with Jimmy. Between pictures, he made several tours with the Wakely band. Remaining with Jimmy for about two years, Jesse then proceeded to join or record with Foy Willing and the Riders of the Purple Sage, Porky Freeman, Bud Hobbs, and Johnny Tyler, among others.

After World War II, Jesse appeared and recorded with the Wills band again. He was on Bob's recording session of September 1946, in Hollywood. He wrote and sang the vocal on "I'm Gonna be Boss From Now On." A problem was created for Jesse due to Bob's having a fine fiddle man with him, left-hander Joe Holley, who had joined the Playboys in 1941, as a replacement for Jesse. Bob didn't need two fiddlers, and Jesse had to make his own way.

In 1947, Jesse made his own recordings with Columbia, with the assistance of Bob Wills and Uncle Art Satherley. Probably the best to come out of that session was his own tune, "I Care No More," a fine song that has never reached its potential. On the recordings were Jack Rivers, lead guitar; Dick Reinhart, banjo; Curley Cochran, steel; Stan Ellison, rhythm guitar; Buddy Hayes, bass; Dick Davis, piano, and Tex Atchison, fiddle. (*See discography on page 121.*)

Jesse Ashlock is considered by knowledgeable fiddlers as an outstanding musician. A highly respected fiddler in his own right, Harold Hensley has selected Jesse as one of his all-time favorites. In addition to his fiddling talent, he has some fine songs to his credit, among them: "Please Don't Leave Me," "My Life's Been a Pleasure," "The Kind of Love I Can't Forget," and "Still Water Runs the Deepest."

Not bad for a fellow that, to this day, doesn't read music. The sound of country music is a bit richer for Jesse Ashlock having "joined in."

--North Hollywood, California

Photographs---Page 125: Jesse Ashlock, 1967.

Page 126: Bob Wills and His Texas Playboys (1935).  
Left to right: O. W. Mayo (Manager), Art Haines, Robert "Zeb" McNally, Leon McAuliff, Herman Arnspiger, Sleepy Johnson, Bob Wills, William F. "Smokey" Dacus, Jesse Ashlock, Johnnie Lee Wills, Tommy Duncan, Son Lansford.

## A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART VIII: PATHE RECORDINGS

Our seemingly interminable Dalhart discography continues with recordings made for the Pathe Phonograph and Radio Corp. For the format, as well as the relationship between Pathe and Cameo recordings, see the previous installment. Since exact recording dates are not known, only month and year (year only for the earliest recordings) are given in the first column.

<u>Label Abbreviations</u>		<u>Artist Abbreviations</u>	
Act -- Actuelle		BM -- Bob Massey (Dalhart)	
ActE - Actuelle (English)		D&R -- Dalhart & Carson Robison	
Ajx -- Ajax (Canadian)		D&S -- Dalhart & Ed Smalle	
Apx -- Apex (Canadian)		GM -- Guy Massey (Dalhart)	
Ca -- Cameo		HDO -- Hollywood Dance Orch.	
Cq -- Conqueror		HL -- Hugh Latimer (Dalhart)	
GP -- Grand Pree (Australian)		HNO -- Hazay Natzy's Orch.	
Hmg -- Harmograph (English)		K&D -- Frank Kamplain & Dalhart	
Je -- Jewel		LGO -- Lou Gold & His Orch.	
Li -- Lincoln		M&W -- Mitchell & White (Dalhart & ?)	
MeAu - Melotone (Australian)		NGO -- Nathan Glantz & His Orch.	
Or -- Oriole		PA -- Paul Adams (Dalhart)	
Pat -- Pathe		ST -- Sid Turner (Dalhart)	
Pe -- Perfect		WM -- Warren Mitchell (Dalhart)	
PeE -- Perfect (English)		WT -- Will Terry (Dalhart)	
Re -- Regal		MDO -- Majestic Dance Orch.	
Ro -- Romeo		DRH -- Dalhart, Robison, and Hood	
Spt -- Supertone		C&C -- Clark & Clare (Dalhart & Robison)	
PaAu - Paramount (Australian)		WC -- Walter Clark (Dalhart)	
1922 69626-4	Pick Me Up and Lay Me Down In Dear Old Dixieland	VD	Pat 20732, Act 020732, Pe 12003 (HL)
" 69671-	Through All the World	VD	Pat 20753, Act 020753, Pe 11029 (HL)
" 69736-1	Rock Me In My Swanee Cradle	VD	Pat 20782, Act 020782 (WM), Pe 12011 (HL)
" 69823-1	I'll Stand Beneath Your Window To-Night and Whistle	VD	Pat 20837, Act 020837 (WM), Pe 12021 (WM)
1923 69982-	The Lovelight In Your Eyes	HNO/WM	Act 020898, Pe 14088
" 69984-	Falling	HNO/HL	Act 020898, Pe 14088
" 70010-	You've Got To See Mamma Every Night	MDO/HL	Act 020902, Pe 14092
" 70011-	Red Moon	HDO/WM	Act 020905, Pe 14095
" 70068-	After Every Party	VD	Pat 20945, Act 020945, Pe 11105
" 70069-	One Little Smile	VD	Pat 20945, Pat 020945, Pe 11105
" 70220-1	Morning Will Come	WM	Act 021007, Pe 12066
" 70275-3	Oh! Sister, Ain't That Hot!	WM	Act 021057, Pe 12071
" 70335-1	Mamma Goes Where Papa Goes (Or Papa Don't Go Out To-Night)	VD	Act 032004, Pe 12083
1924 70415-	The Old Folks at Home	VD	Act 032016, Pe 12095
" 70449-1	Sweet Henry (The Pride Of Tennessee)	M&W	Act 032032, Pe 12111
" 70450-	Nine O'Clock Sal	M&W	Act 032020, Pe 12099
" 105008-	Mickey Donahue	M&W	Act 032020, Pe 12099
" 105056-1	Hula Lou	VD	Pat 032035, Pe 12104
" 105094-2	Chili Bom Bom	M&W	Act 032032, Pe 12111
" 105167-1	It's a Man, Ev'ry Time It's a Man	VD	Pat 032031, Pe 12110
" 105188-2	Turn On Your Radio (You Can Listen In On Your Home Town)	D&S	Pat 032039, Pe 12118
" 105189-1	Home In Pasadena	D&S	Pat 032039, Pe 12118, ActE 10657
" 105366-	Red Nose Pete	NGO/VD	Pat 036108, Pe 14289
" 105367-	Oh Sarah! (Won't You Please Pull Down That Shade)	NGO/VD	Pat 036104, Pe 14285
" 105498-1,2	My Colorado Home	VD	Pat 032071, Pe 12150
" 105499-1	The Pal That I Loved Stole the Gal That I Loved	VD	Pat 032072, Pe 12151

08/24	105510-1	Wreck Of the Southern No. 97	ST	Pat 032068, Pe 12147, Hmg 970	
"	105511-1	Go 'Long, Mule	ST	Pat 032068, Pe 12147, Hmg 970	
09/24	105585-	Go, Emmaline	D&S	Pat 032092, Pe 12171	
"	105586-2	Those Panama Mamas (Are Ruining Me)	D&S	Pat 032083, Pe 12162	
"	105587-1	Mrs. Murphy's Chowder	D&S	Pat 032083, Pe 12162	
10/24	105625-1,2	The Prisoner's Song	VD	Pat 032085, Pe 12164, ActE 11346 (AG)	
"	105626-	Way Out West In Kansas	GM	Pat 032087, Pe 12166, Ajx 17084 (LH)	ApX 679 (LH)
11/24	105659-1	De Clouds Are Gwine To Roll Away	GM	Pat 032091, Pe 12170	
"	105660-1	Ain't Ya Comin' Out To-Night	GM	Pat 032091, Pe 12170	
12/24	105724-3	Ukelele Lou	K&D	Pat 032116, Pe 12195	
01/25	105790-1	Doin' the Best I Can	GM	Pat 032104, Pe 12183	
"	105791-1	The Time Will Come	GM	Pat 032104, Pe 12183	
02/25	105827-	Mother and Home	BM	Pat 032111, Pe 12190	
"	105828-	The Chain Gang Song	BM	Pat 032111, Pe 12190	
03/25	105930-1	Baggage Coach Ahead	BM	Pat 032120, Pe 12199	
"	105931-1	A Boy's Best Friend Is His Mother	BM	Pat 032120, Pe 12199	
05/25	106049-	Dear, Oh! Dear	GM	Pat 032128, Pe 12207	
"	106050-	The Runaway Train	GM	Pat 032128, Pe 12207, GP 18607 (David Adams)	
07/25	106127-4	Many Many Years Ago	VD	Pat 32144, Pe 12223	
"	106128-2	The New River Train	GM	Pat 032133, Pe 12212	
"	106129-2	The Rovin' Gambler	GM	Pat 032133, Pe 12212, ActE 11346 (AG)	
09/25	106269-	Wreck Of the 12:56 On the C. & O.	GM	Pat 32139, Pe 12218	
"	106270-	Wreck Of the Shenandoah	GM	Pat 32139, Pe 12218	
10/25	106319-3	The Death of Floyd Collins	VD	Pat 32144, Pe 12223	
11/25	106332	Little Rosewood Casket	VD	Pat 32149, Pe 12228	
		(Note: This master was later used as a Plaza master)			
"	106333-2	The Convict and the Rose	VD	Pat 32150, Pe 12229	
"	106334-1	The Dream Of the Miner's Child	VD	Pat 32150, Pe 12229	
"	106335-	Mother's Grave	VD	Pat 32149, Pe 12228	
"	106336-	Dreams Of the Southland	VD	Pat 32153, Pe 12232	
"	106337-	Stone Mountain Memorial	VD	Pat 32153, Pe 12232	
01/26	106523-1	Behind These Gray Walls	VD	Pat 32160, Pe 12239	
"	106524-	Unknown Soldier's Grave	VD	Pat 32159, Pe 12238	
"	106525-	Naomi Wise	VD	Pat 32159, Pe 12238	
"	106526-	The Letter Edged In Black	VD	Pat 32160, Pe 12239	
"	106535-	Thomas E. Watson	VD	Pat 32162, Pe 12241	
"	106536-2	The Altoona Freight Wreck	VD	Pat 32162, Pe 12241	
02/26	106648-3	Sydney Allen	VD	Pat 32167, Pe 12246	
"	106649-1	Zeb Turney's Gal	VD	Pat 32167, Pe 12246	
"	106650-	The Engineer's Child	VD	Pat 32171, Pe 12250	
"	106651-	Gold Star Mothers	VD	Pat 32171, Pe 12250	
03/26	106723-2	Guy Massey's Farewell	VD	Pat 32178, Pe 12257	
"	106725-2	The Governor's Pardon	VD	Pat 32178, Pe 12257	
04/26	106816-1	Little Black Mustache	VD	Pat 32183, Pe 12262	
"	106817-1	Puttin' On Style	VD	Pat 32183, Pe 12262	
"	106818-1	I'm Satisfied With You	VD	Pat 32187, Pe 12266	
06/26	106932-1	The Old Fiddler's Song	VD	Pat 32197, Pe 12276	
"	106933-1	Lay My Head Beneath a Rose	VD	Pat 32197, Pe 12276	
"	106934-1	I Wished I Was a Single Girl Again	VD	Pat 32195, Pe 12274	
"	106935-	The Jones and Bloodworth Execution	VD	Pat 32195, Pe 12274	
07/26	107020-	I Can't Get Over a Gal Like You	LGO/VD	Pat 36498, Pe 14679	
		(Loving a Boy Like Me)			
"	107022-	That's Annabelle	LGO/VD	Pat 36498, Pe 14679	
"	107023	I'd Love To Meet That Old Sweetheart	LGO/VD	Pat 36507, Pe 14688	
		Of Mine			
?	107????	Yours With Love and Kisses	LGO/VD	Pat 36508, Pe 14689	
08/26	107050-1	There's a New Star In Heaven	WT	Pat 32203, Pe 12282, GP 18607 (Arthur Reeves)	
		To-Night (Rudolph Valentino)			
"	107051-1	An Old Fashioned Picture	VD	Pat 32203, Pe 12282	



09/26	107105	The Miami Storm	VD	Pat 32209, Pe 12288
"	107106	Billy Richardson's Last Ride	VD	Pat 32209, Pe 12288
10/26	107162	Just a Melody	D&R	Pat 32279, Pe 12358
"	107163-2	When You're Far Away	VD	Pat 32220, Pe 12299
"	107164	The Crepe On the Cabin Door	VD	Pat 32216, Pe 12295
"	107165	We Will Meet At the End Of the Trail	VD	Pat 32216, Pe 12295
02/27	107400	Hand Me Down My Walking Cane	VD	Pat 32248, Pe 12327
"	107401	The Gypsy's Warning	VD	Pat 32251, Pe 12330
"	107402	The Butcher's Boy	VD	Pat 32251, Pe 12330
"	107403	Can I Sleep In Your Barn To-Night, Mister?	VD	Pat 32248, Pe 12327
03/27	107436	My Blue Ridge Mountain Home	D&R	Pat 32254, Pe 12333, GP 18669 (Adams & Morris)
"	107437	Get Away Old Man - Get Away	VD	Pat 32254, Pe 12333
"	107438	Pretty Little Dear	VD	Pat 32257, Pe 12336
"	107439	The Wreck Of Number Nine	VD	Pat 32257, Pe 12336
05/27	107526-1	The Mississippi Flood	VD	Pat 32261, Pe 12340
"	107527-1	The Engineer's Dream	VD	Pat 32261, Pe 12340
"	107528	Goin' Home	D&R	Pat 32277, Pe 12356
?	?	Lindbergh, the Eagle Of the U. S. A.	VD	Pat 32266, Pe 12345
?	?	Lucky Lindy	VD	Pat 32266, Pe 12345
?	?	Chamberlin and Lindy	VD	Pat 32273, Pe 12352
?	?	Charlie Boy	VD	Pat 32273, Pe 12352
?	?	Lay Down Dogies (Cowboy's Night Song)	VD	Pat 32277, Pe 12356
05/27	107536	I'll Be With You When the Roses Bloom Again	VD	Pat 32264, Pe 12343
"	107537	My Carolina Home	D&R	Pat 32264, Pe 12343, GP 18669 (Adams & Morris)
"	107538	The Last Flight	VD	Pat 32270, Pe 12349
"	107539	The Wreck Of the C. & O. No. 5	VD	Pat 32270, Pe 12349
07/27	107672	Why Ain't I Happy At All	D&R	Pat 32281, Pe 12360
"	107673	I Know There Is Somebody Waiting	D&R	Pat 32290, Pe 12369, Spt 32290
"	107674	A Memory That Time Cannot Erase	D&R	Pat 32290, Pe 12369, Spt 32290
"	107675	Put My Little Shoes Away	D&R	Pat 32285, Pe 12364
"	107676 (9174)	Bury Me Not On the Lone Prairie	VD	Pat 32282, Pe 12361 Or 1784, Je 5784, Cq 7467
(Note: Many Pathe masters from 1927-28 were subsequently assigned Cameo or Plaza master numbers and released on the corresponding families of labels. Where such instances are known, the Cameo or Plaza master number is given in parentheses below the true Pathe master number. See the previous installment on Cameo recordings for further details.)				
"	107677	The Three Drowned Sisters	VD	Pat 32285, Pe 12364
"	107678 (9175)	The Cowboy's Lament	VD	Pat 32282, Pe 12361 Or 1784, Je 5784, Re 9017, Cq 7467, Cq 7724
"	107679	Barbara Allen	VD	Pat 32281, Pe 12360
"	107680	Bad Companions	VD	Pat 32286, Pe 12365
"	107681 (3723)	When the Work's All Done This Fall	VD	Pat 32286, Pe 12365 Ca 9111, Ro 913, Li 3138
08/27	107743 (2993)	Jim Blake	VD	Pat 32301, Pe 12380 Ca 8223, Ro 603, Li 2828
"	107744 (2994)	Lura Parsons	VD	Pat 32301, Pe 12380 Ca 8223, Ro 603, Li 2828
"	107745	A Picture From Life's Other Side	VD	Pat 32296, Pe 12375
?	?	I Wonder If You Still Remember	D&R	Pat 32307, Pe 12386
?	?	Cindy	VD	Pat 32307, Pe 12386
?	?	Down Where the Coosa River Flows	VD	Pat 32318, Pe 12397
?	?	My Boy's Voice	VD	Pat 32318, Pe 12397
08/27	107749	When the Moon Shines Down Upon the Mountain	VD	Pat 32295, Pe 12374
"	107750	Golden Slippers	D&R	Pat 32295, Pe 12374
"	107752	Where We Never Grow Old	DRH	Pat 32296, Pe 12375
10/27	107850	When the Sun Goes Down Again	D&R	Pat 32323, Pe 12402
11/27	107888	Sing On Brother Sing	DRH	Pat 32323, Pe 12402

01/28	107966	I'll Meet Her When the Sun Goes Down	DRH	Pat 32326, Pe 12405
"	107967	Oh, Susanna	DRH	Pat 32326, Pe 12405, PeE P420
"	107985	Heah Dem Bells	DRH	Pat 32330, Pe 12409
"	107988	Shine On Harvest Moon	D&R	Pat 32330, Pe 12409, PeE P420
?	?	Where Is My Mama?	D&R	Pat 32335, Pe 12414
?	?	Mobile Man	DRH	Pat 32335, Pe 12414
02/28	108058	You Can't Blame Me For That	VD	Pat 32345, Pe 12424
	(2900)			Ca 8169, Ro 592, MeAu 10017 (WC)
"	108059	Little Brown Jug	VD	Pat 32342, Pe 12421
	(2901A)			Ca 8168, Ro 591
"	108060	Old Gray Mare	VD	Pat 32342, Pe 12421
	(2902)			Ca 8169, Ro 592
"	108064	That Good Old Country Town	D&R	Pat 32345, Pe 12424
	(2907A)		VD Trio	Ca 8168, Ro 591
"	108065	Bring Me a Leaf From the Sea	D&R	Pat 32351, Pe 12430
	(2908)		VD Trio	Ca 8199, Ro 629, Li 2854
03/28	108089	Drifting Down the Trail Of Dreams	D&R	Pat 32354, Pe 12433
	(2960)		VD Trio	Ca 8214, Ro 644, Li 2869, PaAu 2539
				GP 18703 (C&C)
"	108090	In the Hills Of Old Kentucky	DRH	Pat 32351, Pe 12430
"	108091	Song Of the Failure	VD	Pat 32354, Pe 12433
	(2962)			Ca 8199, Ro 629, Li 2854, PaAu 2539
				GP 18710 (PA)
"	108107	Little Marion Parker	VD	Pat 32350, Pe 12429
	(3002)			Ca 8191, Ro 621, Li 2846?
"	108108	Six Feet Of Earth	D&R	Pat 32350, Pe 12429
	(3003)		VD Trio	Ca 8191, Ro 621, Li 2846?
?	?	The Death Of Floyd Bennett	VD	Pat 32361, Pe 12440
?	?	The Empty Cradle	VD	Pat 32361, Pe 12440
?	?	The Miner's Prayer	VD	Pat 32359, Pe 12438
?	?	Old Plantation Melody	DRH	Pat 32359, Pe 12438
05/28	108157	The Little Green Valley	D&R	Pat 32364, Pe 12443, PeE P407
"	108158	There's a Whip-Poor-Will A-Calling	D&R	Pat 32369, Pe 12448
	(3102)		VD Trio	Ca 8268, Ro 691, Li 2916?
"	108159	Steamboat Keep Rockin'	D&R	Pat 32364, Pe 12443, PeE P407
	(3103)		VD Trio	Ca 8268, Ro 691, Li 2916?
"	108160	Climbing Up De Golden Stairs	DRH	Pat 32369, Pe 12448
?	?	The Hanging Of Charles Birger	VD	Pat 32373, Pe 12452
?	?	The West Plains Explosion	VD	Pat 32373, Pe 12452
?	108301	The Wreck Of the Royal Palm	VD	Pat 32380, Pe 12459
	(Note:	Possibly taken from the previously recorded Cameo Master 2334)		
	(Note:	The cross-references to Cameo masters on this page are unverified and only speculative at this time.)		

Addenda: The following should be added at the beginning of this Pathe discography.

1921	69411	Pretty Little Honey Lou	VD	Pat 020648, Pat 20648
1922	?	Honey, Dat's All	VD	Pat 20675
"	?	Carolina Rolling Stone	VD	Pat 20695

\* \* \* \* \*

#### ROBERTS-MARTIN-ROBERTS DISCOGRAPHY. ADDENDUM TO PART V.

(See JEMFQ #26, pp. 73-76). Several readers have questioned correctness of the attribution of the recordings on Conqueror 7741 and Broadway 8052, credited to either John Baltzell or John Barton, to the Doc Roberts Trio. These discs were issued with two different sets of masters, but the same tunes. One set was by John Baltzell, the other set, by the Doc Roberts Trio. However, the label credits in both cases were to Baltzell (or his pseudonym on Broadway, John Barton). It was not uncommon for Broadway to successively issue different masters when one set wore out. Generally the first master(s) would be Paramount (New York Recording Laboratory) recordings, while the newer ones would be American Record Corp. recordings.

## ROBERTS-MARTIN-ROBERTS DISCOGRAPHY. PART VI: CAPITOL RECORDINGS

After Doc Roberts and Asa Martin had stopped making recordings, James Roberts continued to record, primarily with his wife, Martha Carson, but also as accompanist with some other artists for Columbia. Below are listed data for the Capitol recordings. The information was provided by Ken Nelson's staff at the Capitol offices in Hollywood. All releases are on the Capitol label. The first column lists master number; the second, title; the third and fourth, release number and release date. Accompaniment on all titles is assumed to include mandolin (James) and guitar (Martha).

31 March 1949

4025	Budded on Earth to Bloom in Heaven	57-40175	30 May 1949
4026	I Ain'g Got Time	57-40158	30 May 1949
4027	When God Dips His Pen of Love in My Heart	57-40158	30 May 1949
4028	Don't Sell Him Another Drink	57-40175	30 May 1949
4029	Living in the Promised Land	57-40216	8 Aug. 1949
4030	I'll Shout and Shine	57-40216	8 Aug. 1949

17 Aug. 1949

4789	Looking for a City	57-40237	3 Oct. 1949
4790	King Jesus (Spoke to Me)	57-40237	3 Oct. 1949
4791	When Mother Read the Bible		Unreleased
4792	Where Could I Go		Unreleased

4 Dec. 1949

5281	When I Reach That City	954	10 Apr. 1950
5286	Heaven's Jubilee	1110	17 Jul. 1950
5287	Filled with Glory Divine	1110	17 Jul. 1950
5288	Crossing Over Jordan	954	10 Apr. 1950

18 June 1950

5966	I Feel Like Shouting		Unreleased
5967	I'll Fly Away	1415	26 Feb. 1951
5968	Got a Little Light	5-1791	17 Sept. 1951
5969	We Will Rise and Shine	1415	26 Feb. 1951
5970	Man of Galilee	1129	17 Jul. 1950
5971	He'll Set Your Fields on Fire	1129	17 Jul. 1950

23 Oct. 1950

6648	Shining City	1530	14 May 1951
6649	I'm Gonna Sing Sing Sing	1530	14 May 1951
6650	I Ain't Gonna Sin No More	1380	29 Jan. 1951
6651	Lay Your Burdens at His Feet	1380	29 Jan. 1951



## JOHN V. WALKER: CORBIN'S FINEST

by Donald Lee Nelson

Corbin, Kentucky is a peaceful, growing community of 7500 souls located almost halfway between Lexington and Knoxville. It is not a very old city, was never the state capitol, and is not even the county seat, but it is as important to old-time music as any city in the country. As many outstanding musicians as were ever produced in one area came from this town and the surrounding countryside. A man had to be an excellent instrumentalist to be worthy of the term musician. The finest of the fine might be thought of as "Mr. Corbin;" he is John V. Walker.

John Walker was born some twenty miles south of Corbin in Williamsburg, Ky., in January of 1891, to Jesse and Betty (Jones) Walker. The senior Walker was a farmer and store clerk who moved most of his family to Corbin in 1907. John V., however, remained in Williamsburg as a postal clerk until 1909. In that year he moved to Corbin, and on November 25 went to work as a locomotive fireman for the L & N Railroad.

John's grandfather was a well-known fiddler in the area, and his uncles and an aunt played five-string banjo. He himself became proficient at the latter instrument by the time he was eleven years of age. "There wasn't a guitar in that country in those days," he recalls. Tunes such as "Cripple Creek" and "Across the Mountain One More Time" were among the earliest pieces he encountered. His first 5-string, like most banjos at the time, was homemade, fretless, and had a catskin head. Desiring a more professional instrument as his musical development progressed, he swapped a dollar watch for a peanut banjo, and after going to work at the post office he purchased a regular 5-string. His new banjo was a good one, and with it he joined the town band in Williamsburg. Somehow he was sidetracked into playing trombone for the band, but went back to the banjo when he moved to Corbin. He laid the banjo aside in 1913, and did not pick it up again until three years passed.

In 1916, at the age of twenty-five, he became one of the youngest engineers on the L & N. He still kept the run he had made as a fireman, from Corbin to Norton, Virginia, some 118 miles away. At the firebox he had been required to shovel some thirty tons of coal to make the trip. His graduation to engineer somehow coincided with his return to the banjo.

John Walker had married in 1910, and it was his daughter who inadvertently caused him to take an interest in the violin. The little girl was taking lessons, and while practicing at home, her father remembered that he had always been able to tune such an instrument. He acquainted himself with it, and was playing very well within a short while.

In the ensuing years he joined a town band organized by Charley Grinsted, a noted violinist and music teacher in the area. The group got together once a week, and played until past midnight, each man paying Grinsted \$2.00 for

the lesson-practice session. Although each of the men had played for some time by himself, they were now brought together as a unit by a severe taskmaster. When Grinsted was satisfied with the proficiency of his pupils the band began playing at social functions. Some of the other band members who are still remembered in the Corbin area were Charley Ellison (violin), Alex Hood (5 string), Clyde Whittaker (guitar and vocal), and Emory Mills (violin). It was in this string band that John Walker received his first real public exposure as a musician.

In 1930, in the company of four other musicians, he went to Knoxville to become a part of a rather strange incident. The four others included Hood, Whittaker, Mills, and another guitarist named Bert Earls. Under the sponsorship of a Middlesboro piano company, the group, called Alec Hood's Railroad Boys (since all were employed by the L & N) were to record ten numbers for the Vocalion Company. When they arrived at the recording studio they were told that a group which included Lowe Stokes and Slim Miller were working on a skit called "The Hatfield-McCoy Feud." The Hood musicians were pressed into service as actors in the skit, which was practiced all day before satisfactory takes were made. Mr. Walker recalls them sending out for yards and yards of calico to tear for simulated fighting, and using pads and paddles for sounds as gunfire and running. His own line was "Stand back boys, I'll shoot." It was not until late evening that the "Feud" session was completed, and the Railroad Boys were told to cut two numbers, and then there would be a supper break, after which they were to return and do the other eight pieces. Since they had a train to catch they were unable to work on the after-dinner session. Hence, only two sides were put on wax. "L & N Rag" was a popular fiddle tune of the area which was usually called "Sleeping Lulu." It was recorded under this title by fellow Kentuckians Richard D. Burnett and Oscar Ruttledge. The other side of the disc was "Corbin Slide." Originally titled "The Last Old Dollar" it was frequently heard around Corbin as the mainstay of another good local fiddler named Tom Grugg. Grugg was very jealous of the tune, however, and would immediately stop playing it if he saw another musician trying to learn it. The record had some impromptu talking on it, and this was done by Mr. Brown, the man in charge of the recording studio--probably the talking itself was to break up the straight instrumentalism of the number. The band returned to Corbin that night, and was never recorded again. Their namesake, Alec Hood, a yard foreman, died in 1954. (An interesting sidelight is that there was apparently some effort made to keep the "Hatfield-McCoy" records from being issued. They did, however, come out on Brunswick as a four-part skit.)

The group that John Walker has himself classified as the best of the Corbin bands was a six-to-eight piece group known as Bond's String Band. Its organizer, Jim Bond, was a bass player whose style formed a frame in which the group worked. Each member was a railroader, save Bond himself, who owned a vulcanizing shop. It was in this shop that the band practiced. The group was always in demand for banquets, civic gatherings, and a vast number of social outings. Their specialties were blues numbers, doing fine versions of "St. Louis," "Memphis," "Bristol Tennessee," and "Joe Turner Blues." With their rendition of the last tune they won first prize of \$50 at the LaFollette, Tennessee Fiddlers Contest in the string bands division in 1932 or 33. Unfortunately, the band never recorded.

The best known group to which John V. Walker belonged, however, was the one which bears his name. Walker's Corbin Ramblers was formed about 1930,







and consisted of local musicians and railroaders Mack Taylor, guitar and vocal; Johnny Hampton, fiddle; Charley Ellison, fiddle; Mr. Walker, fiddle; and his brother Albert, tenor guitar and vocal. The instrumentation listed above is basic, as there was a good deal of "swapping" around for desired results on particular numbers. The Ramblers maintained a rather difficult schedule, so it was necessary for each of them to get coinciding time off from the railroad to play certain engagements or radio stations. Twice a year they would go to Louisville to play for WHAS for a week at a time. Requests would pour in from all over the area. Mr. Walker himself generally payed for his musicians' expenses because his working salary was higher than the others in his band.

In January of 1934 Walker's Corbin Ramblers journeyed to New York City to record. According to W. R. Calaway, Vocalion's A & R man, the total outlay for the group, which included Taylor, the Walker Brothers, and Larry Hensley, a mandolinist who was brought along for the session, was between four and five hundred dollars. This included train fare, hotel bills, and food.

Hensley was a miner from Wallin's Creek, in Harlan County, Kentucky, and brought along several of the numbers that were recorded by the band: "Stone Mountain Toddle," "E Rag," "Scottdale Stomp," "Mandolin Rag," and of course "Wallin's Creek Blues." He also brought along "Hard to Make Gertie," which he had picked up from a man named Rose from Middlesboro. Rose had written the song, but had never copyrighted it. Hensley, Taylor, and Albert Walker all sang on the record. Hensley's solo of "Match Box Blues" was also made at this time. (Unfortunately, Larry Hensley lost his life in an automobile accident only two days before the interview with Mr. Walker was conducted.)

Albert Walker, a yard foreman, had quit railroading for a time, and travelled with Milt Tolbert's Show for two or three years before playing with the Corbin Ramblers. While with the Tolbert company he had played tenor banjo, danced, and even sold tickets. The show originated out of Alabama, and played throughout Tennessee, Georgia, and Kentucky as well as the Cotton State. Theatrical experience influenced Albert Walker to also bring several numbers to the session: "I Had A Dream," "The Dying Tramp," "Curse of an Aching Heart" (the Ramblers' theme song over WHAS), and "Bad Boy" were all received from medicine show roots. "Dark Town Strutter's Ball," "Nobody's Business," and "Five Foot Two" were old favorites. John Walker himself had collected several pieces including "Green Valley Waltz" which was taught to him by Charley Grinsted, and "Ned Went Fishin'" and "Ruffles and Bustles" which he had received from a colored man named John "Dennis" Barry.

After a four day session, the Corbin Ramblers returned to their home town and railroading, and never recorded again. The band continued to play, however, until 1937 when railroad layoffs caused some of them to leave for other towns. Mack Taylor went to Aliquippa, Pennsylvania. He retired there as an engineer some years ago, and has since had a stroke.

John Walker was widowed in 1935, and in December of the following year he again married. He and his wife have a son, Larry, who is a school principal and lives in Bardstown, Kentucky.

During all this time the Walker household income was derived from railroading. Generally, the Corbin to Norton run was his, but occasionally he





would take a load out of Middlesboro or Harlan. Mine crews paid well, and it was a change. Being a trainman in the Jimmie Rodgers style was enjoyable, but it changed for John Walker. "We used to get a kick out of watching the black smoke roll out of the steam locomotives, but the diesels just weren't the same." The conversion to diesel engines began in earnest at the close of World War II, and the old way of railroading vanished forever.

In 1944 Mr. Walker entered politics, and was elected to two two-year terms as a Corbin City Commissioner. It was on a truly reform slate that he came into office. In 1945, with the backing of the local citizenry, judge, mayor, and others, Depot Street, a notorious avenue in the town, was cleaned up, and cleaned up to stay.

In 1961, after "51 years, seven months, and five days," John V. Walker retired from the L & N, having served 45 of those years as an engineer. In 1962 he was again elected as a City Commissioner, and served one term. He did not seek re-election.

Many noted musicians whom he knew as either Corbin residents or passers through were friends. Hugh Cross, Alfred G. Karnes, Leonard Rutherford, Dock Boggs, Ancil McVey and Roland Johnson, Ernest Hodges, and many others had played at the same outings. Sadly, a short while before his death, B. F. Shelton, who had worked in the railroad shops in Corbin remarked to John Walker that he would like to get hold of some of his old records and hear them again.

Although John has retired from playing in public, the Walker mandolin is not silent. He occasionally plays with three men from the area, Raymond Perry, a banjoist who played with Richard Burnett, John Foster, and Oscar Rutledge (although he never recorded with them), his brother Roy Perry, violin, and Roe Underwood, guitar. Still keeping to the hard-to-play standards, they are, as those who have heard them play can testify, as fine as any string band that ever was recorded.

--Westwood, Calif.

#### PHOTOGRAPHS

Page 135: Walker's Corbin Ramblers.  
Standing--John V. Walker, violin;  
Mack Taylor, guitar. Seated--Albert  
Walker, tenor guitar; Larry Hensley,  
mandolin.

Page 137: Bond's String Band.  
Standing, l. to r.--Jim Bond,  
bass violin; Clyde Whittaker,  
guitar; Albert LaForrest, guitar;  
Floyd Bond, banjo (and calls).  
Seated, l. to r.--George Copeland,  
dobro guitar; John V. Walker,  
mandolin; Joe Hutchison, violin.

At right: John V. Walker, July 1971.





## JOHN V. WALKER DISCOGRAPHY

Brunswick-Balke-Collendar Co., Knoxville, Tenn. Early April 1930.

Alex Hood and His Railroad Boys: Alex Hood, banjo; John V. Walker, violin; Clyde Whittaker, guitar; Bert Earls, guitar.

K-81??	L & N Rag	AH&HRB	Vocalion 5463
K-81??	Corbin Slide	AH&HRB	Vocalion 5463

(Note: At this same session, the above four artists participated in the recording of "The Great Hatfield-McCoy Feud, Pts. 1-4," issued on Brunswick 422 and 423. The masters were K-8106, 8111, 8112, and 8113. However, the only artists credited on the labels were Lowe Stokes, Homer Miller, Walt McKinney, Heavy Martin, Roger Williams, and Bill Brown. These sides consisted of talking with occasional instrumentals.)

American Record Corp., New York, NY. 23 January 1934.

Walker's Corbin Ramblers: John V. Walker, violin, -1; Albert Walker, vocal, -2; Mack Taylor, guitar, -3, and vocal, -4; Larry Hensley, mandolin, -5, or guitar, -6, and vocal, -7. John Walker reports that Albert Walker played tenor guitar on some numbers, but it is difficult aurally to tell which. Label credits are indicated in the third column, abbreviated as follows: WCR = Walker's Corbin Ramblers; HT&W = Hensley, Taylor and Walker; H&T = Hensley and Taylor; LH = Larry Hensley.

14669-1	Stone Mountain Toddle	-3,5	WCR	Vocalion 02790
14670-1	E Rag	-3,5	WCR	Vocalion 02790
14671-	My Baby Keeps Stealin' Sugar On Me	-?	WCR	Vocalion 02771
14672-2	Nobody's Business	-1,3,5	WCR	Vocalion 02648
14673-2	I Had a Dream	-2,3,4,5,7	WCR	Vocalion 02719
14674-1	The Dying Tramp	-3,5	WCR	Vocalion 02678
14675	Five Foot Two			Unissued

ARC. 25 January 1934.

As above.

14685-1	I Only Want a Buddy Not a Sweetheart	-2,3,4,5,7	WCR	Vocalion 02719
14686-1	Ned Went A Fishin'	-1,3,5	WCR	Vocalion 02667
14687-2	Green Valley Waltz	-1,3	WCR	Vocalion 02648
14688-	Dark Town Strutters Ball	-?	WCR	Vocalion 02771
14693-	It's Hard To Make Gertie	-2,3,4,7	HT&W	Vocalion 02639
14694-2	Match Box Blues	-6,7	LH	Vocalion 02678, Yazoo L-1024
14695	When You Wore a Tulip	-2,3,4,5,7		Unissued
14696-1	Ruffles and Bustles	-1,3	H&T	Vocalion 02667
14697	Wallins Creek Blues	-?		Unissued
14698-	The Mandolin King Rag	-3,5	H&T	Vocalion 02640
14699-	Scottdale Stomp	-?	HT&W	Vocalion 02640

(Note: Masters 14689-14692 and 14700-14701 are by different artists.)

ARC. 26 January 1934.

As above.

14702	Curse Of an Aching Heart	-2,3,4,5,7		Unissued
14703-	Bad Boy	-2,3,4,5	W&T	Vocalion 02639
14704	Leave Me With a Smile	-2,3,4,5		Unissued

## ABSTRACTS OF ACADEMIC DISSERTATIONS

ETHNOMUSICOLOGY OF DOWNHOME BLUES PHONOGRAPH RECORDS, 1926-1930, by Jeff Todd Titon (Ph.D. Thesis, University of Minnesota, 1971).

The subject of this investigation is the commercial phonograph recordings of Afro-American downhome blues in their period of peak sales: 1926-1930. It focuses upon (1) the musical style of recorded downhome blues, and (2) behavior and beliefs of the three groups principally connected with the recordings: recording artists, record industry, and record audience.

Downhome blues singers most often were men who had grown up in the black belt of the American South. Songsters rather than blues specialists, their repertoires included many kinds of songs besides blues, and they worked as professionals, supplying music in their localities before, during, and after their recording careers. Although their songs did not show it, they shared with their city brethren faith in music education and a belief in a musical hierarchy (with blues near the bottom).

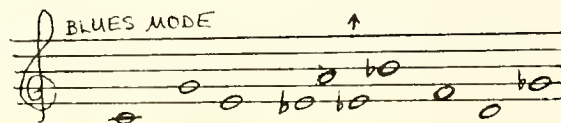
The record industry, reluctant at first to produce Afro-American records (or race records, as they came to be known), vigorously promoted them at signs of a lucrative market. Towards the singers the industry was paternalistic, while advertisements in the black press revealed many of the ambiguities and tensions in the white culture's attitude toward black people.

The record audience for downhome blues was large and widespread. Records were not inexpensive but many subsistence-level black families purchased and played them. These records generated listening activities distinct from those in response to live music. For example, many women who thought it improper to attend the Saturday night balls had no qualms about enjoying the music at home.

A sample of forty downhome blues records was analyzed according to standard ethnomusicological procedure. The results follow. Texts consisted of a series of three-line stanzas. The first and second lines were divided internally into two parts each by a rest, an end pitch, or a large skip. This unit marked off by the division constitutes the significant phrase.

Rhythmic tendencies toward acceleration, and different kinds of syncopation, were observed in most songs. Melodic contour was generally falling on stanza and line levels, but individual phrases displayed characteristic melodic contours depending on their position in the stanza. Similarities in tonal and rhythmic organization at the phrase, line, and stanza level revealed the presence of at least three tune families.

The following decatonic blues mode consists of significant pitches sung in recorded downhome blues. It does not correspond to any previously observed mode in any kind of Afro-American music. The pitches are listed in order of importance:



Ultimately, analysis of songs into component parts should be complemented by a different kind of analysis, one which is based on the hypothesis of a fundamental structure in the singer's brain which is transformed, in principles to be discovered, into each stanza. This transformational generative model will allow the analysis to proceed back to a synthesis and predict variations.

## COMMERCIAL MUSIC GRAPHICS: TWENTY TWO

In a previous feature (#21) I touched on the growth between 1938-1948 of an urban market for folksong records, focusing on Victor's popular ("P") albums as vehicles in this development. Here, we turn back to an earlier era and a quite different aspect of the shaping of America's folksong audience. Specifically, I am reproducing eight pages from *The Victor in Rural Schools*, an 84-page booklet (5" x 7"), published in 1916 by the Victor Talking Machine Company's Educational Department at Camden, New Jersey. The area of children's records is usually overlooked by collectors of folksong discs. Significantly, in none of its issues has the *JEMF Quarterly* carried any article on educational records.

In part, folklorists and ballad scholars are uncomfortable with children's recordings because of their feeling that American teachers, oriented to European models of fine art and imbued with missionary zeal toward "serious music," have led youngsters away from traditional song and style. Readers who have themselves sensed the conflict between homespun and elegant art in such polar terms as "rich/poor," "high/low," "cultivated/natural," or "good/bad," are urged to read Charles Seeger's essay, "Music and Class Structure in the United States," (*American Quarterly*, 9, Fall 1957). Basically, Seeger considers two related subjects: 1) The acculturation in our nation of musics from three continents--North America, Europe, Africa; 2) The specific interplay of two groups, teachers (make-America-musical) and merchants (sell-America-music), who assisted masses of people in the United States to jell new musical idioms. (The terms "teachers" and "merchants" are to be understood broadly to include church hymnodists, choral and orchestra directors, concert impresarios, music publishers, instrument manufacturers, sound recording technicians, etc.)

Despite the role of many elitists in labeling folk art as "bad" and decrying the natural voice and non-exhibitory performance techniques as "backwards," the fact remains that from the turn-of-the-century some American educators have helped inform us that folksong itself was "good music"--a part of man's long cultural heritage. For example, the Victor booklet featured here headed its folksong sections, "the songs of a people are the story of its life in music," and its folk-dance section, "the folk-dance, like the folk-song, grew up as a natural form of expression . . ."

At this juncture I shall touch briefly on a dynamic woman, Frances Elliott Clark (1960-1958), who in her lifetime combined the roles of music teacher and music merchant. Mrs. Clark, a public school teacher between 1880 and 1910, presided at the Keokuk, Iowa, formation of the Music Educators National Conference (1907). While teaching in Milwaukee during 1910 she had begun the use of phonograph cylinders and discs in the classroom. The potential of this innovating act was seen by Royden James Keith, vice-president of the New York and Chicago Talking Machine Company, who persuaded Victor's directors in 1911 to hire Mrs. Clark to head a new unit--the Educational Department. She served until retirement in 1938 and in an emeritus capacity until 1947. After her death the *Music Educators Journal* (46, April-



May 1960) memorialized Mrs. Clark. Two selections are of special interest to us:

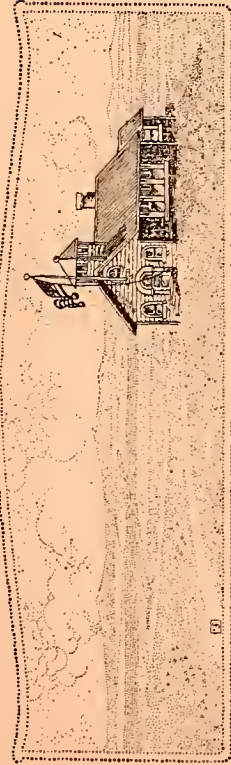
*Within the year [1911] she had produced the first records made especially for school use. Thereafter . . . came specialized school records in the fields of singing, rhythmic activities, folk songs, dances . . . (p. 22). Under Mrs. Clark's inspirational guidance Victor soon made the first record of children's songs chosen from the elementary school song book, New Song Book and Music Reader, published in 1910 by Fullerton and Gray. This ten-inch black label record, No. 17719 (75¢) included eleven songs . . . (p. 26).*

In Victor's 1916 catalog *The Victor in Rural Schools* (p. 65), Miss Olive Kline, the singer chosen by Mrs. Clark for disc number 17719, is identified as a pianist and soprano who had studied under the Metropolitan Opera Company basso, Herbert Witherspoon. I am aware that Miss Kline's singing of "Riggety Jig" or the "Mother Goose Lullaby" was far from contemporary standards of traditional folksong. Yet someone had to pioneer in physically bringing the phonograph into the classroom, in recording children's singing games and dances, and in extending the repertoire of "good music" to include folk material.

Technically, Olive Kline's first disc was part of a series listed as "Rote Songs" in Victor's educational catalog. Following this section appeared a four-page "Folk Songs" section, reproduced here in exact size. The compositions of Stephen Foster and James Bland are not viewed as folksongs by scholars today. Nevertheless, it is important for us to know how youngsters during the second decade of this century were introduced to folk music.

Also reproduced here are two pages on "The Development of Two American Patriotic Songs." Close reading reveals that Victor's copy writer knew that "Yankee Doodle" derived from the traditional "Kitty Fisher's Jig" and that Dan Emmett's "Dixie," a minstrel show "walk-around," derived from an "old darky 'hoe down.'" Record number 17583, according to its label, seems to precede by several years the actual formation of Victor's Educational Department on April 1, 1911. I shall be in the favor of any reader who knows the history of this specific disc which presented stylistic and historical development of two folk tunes. Curiously, as late as World War II this early disc of "Yankee Doodle"/"Dixie," appeared as number 20166 in Victor's catalog *The Music America Loves Best* (1943; p. 212). Was the old acoustical item reissued or was a new electrical recording made of this pairing?

*The Victor in Rural Schools* booklet opened with an appreciation by Philander P. Claxton, United States Commissioner of Education, and a foreword by Frances Elliott Clark. Both stressed the need for rural children to hear "the great music of the world fitly rendered." Today we need a retrospective account by a pioneer music teacher who actually placed folksong in the educational curriculum. The *JEMFQ* welcomes such an article. Meanwhile, I close this account of early educational records by reproducing a two-page article of Mrs. Annie Pike Greenwood from Milner, Idaho. We now know that southern Idaho during 1914 was the home of cowboys and settlers with a rich



## The Victor in the Rural School

It has not been so very long since southern Idaho was a free grazing ground for the big cattle barons. Then came the few settlers, and they also shared the privilege of allowing their cows, horses and hogs to roam at will. More settlers came, and the fences began to go up, and with the fences came bitter feuds, which, if they did not result in bloodshed, still prevented any social or religious life in the community.

Such was the state of things when I became the teacher of District 10, Milner, Idaho. The school, too, was in an unfortunate condition. Some idea of the indifference to its welfare may be gleaned from the fact that at the last election of a trustee, only five persons were present—the two trustees and their wives, and the candidate for election.

The pupils could neither sing nor march, and the enthusiasm of youth found vent in most objectionable ways. It was in a mood of discouragement that I tore off the envelope of the *Journal of Education*. On the back of the *Journal* was the picture of a roomful of quiet, orderly children receiving instructions in "Parsifal" with the aid of a Victor Talking Machine.

I decided to give an entertainment and work toward getting a Victor. This I did on Hallowe'en night, and for the first time in the history of the valley, everyone, young and old, was gathered together under one roof, not to speak of the entire school of a nearby town, who were our invited guests. The mothers served sandwiches and individual pumpkin pies, and the schoolhouse was lighted by thirty-two jack-o'-lanterns, with a scarecrow with a pumpkin head as the central figure, bearing a placard, "Please help me to help the school get a Victrola."

Twenty dollars were promised that night. The children and I then joined forces to do the janitor work, for which we received \$5.00 a month, which means a total of \$45.00 per year. A box party cleared the rest, so that on January 8th the Victor and ten dollars' worth of records arrived.

We all gathered at the schoolhouse the following Sunday to hear them. It was a bitter day, but those who could not ride, walked. The

records were received with the greatest evidences of pleasure. I might select somewhat differently if choosing again, and yet we find them very satisfactory for our singing and marching and general enjoyment. Here is the list:

Round and Round the Village, London Bridge is Falling Down and Round and Round the Mulberry Bush, Folk Games; Semper Fidelis and High School Cadet Marches, composed by Sousa and played by the Victor Band; 1. The Jap Doll, 2. The Gingerbread Man, 3. The Woodpecker, 4. Robin Redbreast, The Bobolink, Rote Songs by Mrs. Jessie L. Gaynor; Birds of the Forest Gavotte and Spring Voices, by the whistler, Guido Gialdini, with the Victor Orchestra; The Toymaker's Shop, from "Babes in Toyland," played by Victor Herbert's Orchestra; Wynken, Blynken and Nod (Eugene Field), sung by Evan Williams; Gently Falls the Dew of Eve, by Verdi; and Lift Thine Eyes Unto the Mountains, by Mendelssohn, sung by Ladies' Trio; If With All Your Hearts, by Handel, sung by Evan Williams; Sweet and Low, sung by Mixed Quartet.

The direct result of the installation of our Victor was the formation of an orchestra, the organization of a Literary Society, and a non-sectarian Sunday school which is to meet every Sunday afternoon at two o'clock.

We have only had our Victor a week, but have already used it to march by, to play games by, and to sing by. We are learning new songs from the records, and the boys are trying to become excellent whistlers.

The Sunday school is planning to send for some records which will give us the old hymns and some good anthems. And already some of our mothers and fathers have asked if it will be all right to send for records which they especially like.

"Now it won't seem so bad to come to the old schoolhouse, will it?" said one little girl to me, after listening enchanted to the music.

This Victor is absolutely the first thing which has ever been bought for the school with money coming directly from the parents. It has caused the first interest ever shown in the school, and has already been worth to us many times what it cost in money and effort to get it. Besides, it is a handsome instrument, a credit to any schoolroom, and does not take up much space.

If ever a Victor was needed anywhere it is in the tiny, crowded, starved, ugly rural school. You would appreciate all it means if, on a dark and stormy day, at recess or noon, you could see the light in my pupils' eyes as they gather around the Victor to hear the records.

ANNIE PIKE GREENWOOD.

Milner, Idaho, January, 1914.



come from divisions of the room and by rows, and finally by individuals. Children love to play "echo," giving back these little songs and exercises.

The "Hand Organ" is a little melody with beautiful swinging rhythm representing the attraction of the hand organ for children, and their joyful response often in impromptu dancing.

In "The Bells" we have all the thirds in the scale with the syllables repeated.

In the interval dictation which follows will be found all the intervals possible in the major scale. We have had the first of these groups given with *la*, the second with *te*, long the tip tongue forward placing, the third with *ray* and the fourth with *no* giving the long vowel sounds for tone work. The *ray* is especially fine for producing the clear head tone.

Play a group, then lift soundbox and "*think*" what the tones were; play again, children giving back instantly the correct syllables with the repeated accompaniment. If mistakes are made, repeat until pupils are sure of the interval. Many other exercises of this type may be given.\*

After the class has learned these various exercises and songs, they will be found excellent for individual work, calling upon different children in turn to "give back" or to give syllables, or to sing a song. With judicious use this single teaching record will furnish work in great variety for a large number of lessons.

If the work outlined on this record is thoroughly done together with the preliminary records of rote songs, and listening records, instrumental and vocal, then with a very little explanation of the staff and note values on the blackboard, and being given the location of "do," the pupils will have no difficulty whatever in reading by note simple little songs of like character from any music primer.

Records of the old familiar rounds such as "Three Blind Mice," "Scotland's Burning," etc., are in preparation as an introduction to part singing.

\*For the convenience of the teacher we give the correct syllables for this exercise. In no case should these be given to the pupils, as the entire value of teaching them to *think* in terms of syllables would then be lost.

Group 1			
do-fa-re-sol	do-do-la-mi	Group 3	Group 4
sol-re-fa-mi	mi-ti-sol-re	do-sol-la-mi	do-do-mi-so
mi-la-fa-re	re-la-fa-mi	mi-re-fa-ti	sol-ti-re-do
re-sol-ti-do	mi-do-ti-do	ti-sol-la-re	do-mi do-la
		re-sol-mi-do	fa-ti-re-do

## Folk Songs

"The songs of a people are the story of its life told in music."

{Home, Sweet Home (Payne-Bishop)  
{My Old Kentucky Home (Stephen Foster)

The author of the words of "Home, Sweet Home" was John Howard Payne. This writer is often called the "homeless bard of home," since much of his life was spent in wandering through the countries of Europe. Payne was born in New York City, June 9, 1792, and spent many happy boyhood days at East Hampton, Long Island. As a boy he exhibited a natural talent for writing, and was also an elocutionist. At seventeen he became an actor, and appeared on the stage in this country and in England. He then became a playwright, but his dramas met with little success. While he was in Paris in October, 1822, he wrote the immortal verses which have appealed to the heart of the entire race. It is said that Payne was wandering through the streets, homesick and without money, and seating himself on a park bench wrote the lines of "Home, Sweet Home." Perhaps he recalled his early happy days in East Hampton. He had previously sold the manuscript of a play called "Clari, the Maid of Milan," and Sir Henry Bishop, the famous English composer, had made it into an opera. The new poem was added and sung at Covent Garden, London, with immediate success. It became the favorite song of many great singers, including Jennie Lind, the famous "Swedish Nightingale," who once sang it at a concert in Washington, D. C., with Payne in a front seat. Much of the popularity of this song is due to the melody, which, some say, was suggested to

Bishop by an old Sicilian melody. Payne returned to America in 1832, and some years later served two terms as American Consul to Tunis, Tripoli. He died at Tunis in 1852, and is buried in Washington, D. C.

Almost of equal rank with "Home, Sweet Home" is Stephen Foster's "My Old Kentucky Home," which is a song of the homesick negro longing for his old home in Kentucky. This song was a great favorite with famous singers, including Christine Nilsson and Adelina Patti. Foster gathered some of his negro melodies at camp-meetings, but most of them were original with him and were written as ballads for the old-time minstrels.

The folk-song is a natural expression of the deep feelings, daily experiences or national traditions of a people. It is simple in melody and form, each stanza being the same. The name of the author is often forgotten.

These two songs are songs of sentiment, or "heart songs." For words see pages 38 and 39. Miss Baker's voice is a *contralto* of wide range.

Carry Me Back to Old Virginny (James Bland)

Alma Gluck and Male Quartet 74420 12 \$1.50  
James Bland's familiar song of the homesick negro longing for his old home strikes the characteristic keynote of American "folk-music." Mme. Gluck sings the old song with delicate appreciation and great beauty of tone, especially in the part with the male quartet. The male quartet consists of first tenor, second tenor, baritone and bass. Two of the most effective verses are given by Mme. Gluck:

Carry me back to old Virginny,  
There's where the cotton and the corn and  
tatoes grow,  
There's where the birds warble sweet in the  
spring-time,  
There's where the old darkey's heart am  
long'd to go,  
There's where I labored so hard for old massa,  
Day after day in the field of yellow corn;  
No place on earth do I love more sincerely  
Than old Virginny, the state where I was  
born.

Carry me back to old Virginny,  
There let me live till I wither and decay.  
Long by the old Dismal Swamp have I  
wandered,  
There's where this old darkey's life will pass  
away,  
Massa and missis have long gone before me,  
So now we will meet on that bright and golden  
shore,  
There we'll be happy and free from all sorrow,  
There's where we'll meet and we'll never  
part no more.

—Copyright, Oliver Ditson Co.

Old Black Joe (Stephen Foster) Clarence Whitehill 64359 10 \$1.00

Little need be said of the favorite "Old Black Joe," one of Stephen Foster's most beloved songs, which may well be called an American folk-song. It is known all over the world, having been translated into many different tongues and sung in many lands.

Gone are the days when my heart was young  
and gay;  
Gone are my friends from the cotton fields  
away;  
Gone from the earth to a better land, I know,  
I hear their gentle voices calling, "Old Black  
Joe!"

I hear those gentle voices calling, "Old Black  
Joe!"  
Why do I weep when my heart should feel no  
pain?  
Why do I sigh that my friends come not again,  
Grieving for forms now departed long ago?  
I hear their gentle voices calling, "Old Black  
Joe!"

CHORUS  
I'm coming, I'm coming, for my head is  
bending low;

{Santa Lucia—Neapolitan Folk Song  
{The Watch on the Rhine (Die Wacht am Rhein)

Reed Miller } 16882 10 \$0.75  
{(Wilhelm) German Patriotic Song  
{Reinold Werrernath }

"Santa Lucia" is a charming "boat song" of the type formerly used by the gondoliers of Venice, which has become known all over the world. It is written in  $\frac{3}{4}$  rhythm. Although it originally came from Naples, the gondoliers consider it as much their own as do the Neapolitan fishermen, who sing it in time to the gentle swing of the oar. Santa Lucia is the patron saint of the Neapolitans.



Now 'neath the silver moon  
Ocean is glowing,  
O'er the calm billow  
Soft winds are blowing.  
Here balmy zephyrs blow,  
Pure joys invite us,  
And as we gently row  
All things delight us.

CHORUS

Hark! how the sailors cry  
Joyously echoes nigh.  
Santa Lucia!  
Santa Lucia!  
Boats of pure matrimony,  
Santa Lucia!  
Santa Lucia!

—From "One Hundred Folk Songs"—C. C. Birchard Co.

Many of the great nations can boast of noble battle songs, hallowed by tradition and associated with the great and heroic deeds of her past history. In the case of Germany, for instance, we have, first and foremost, "Die Wacht am Rhein," which is above all others the war hymn of Imperial Germany, of that united German nation born of the Franco-Prussian war of 1870-71.

The words were written in 1840 by a young German of twenty-one, Max Schneckenburger, who became convinced that the left bank of the Rhine was in danger of attack. So inspiring were the verses to the German nation that they were immediately set to music by three prominent composers, Mendel, Schroder and Sering. But it was the setting made ten years later, by Carl Wilhelm, which was destined to live. When the Franco-Prussian war broke out in 1870, this became the battle song, and after the war the Emperor gave Wilhelm a pension for life.

A peal like thunder calls the brave,  
With clash of sword and sound of wave,  
The Rhine, the Rhine, the German Rhine!  
Who now will guard the river's line?

CHORUS

Dear Fatherland, no fear be thine!  
Firm stands the guard along the Rhine,  
Firm stands the guard along the German Rhine!

A hundred thousand hearts beat high,  
The answer flames from ev'ry eye;  
The German youth devoted stand  
To shield the holy borderland.

\*

The oath resounds, the wave rolls by,  
The banners wave, advanced on high,  
The Rhine, the Rhine, the German Rhine,  
We all will guard the river's line!

—From Modern Music Series, Book 2—Silver, Burdett & G.

**The Minstrel Boy** (Irish Folk Song)  
"The Minstrel Boy" is a song of Thomas Moore, set to an old Irish air, "The Green Woods of Tringha." It is a song which gives us a picture of the "Minstrels of the North" and their place in the life of the period. Moore was Ireland's poet-singer.

This selection may be made a little lesson in music form or pattern. It is built upon two distinct melodies or musical sentences. Let us call the first melody heard in the first two lines A. Notice that the first phrase goes up at the end of the first line; the second phrase goes down at the end of the second line. This is often called a question and answer, or the *antecedent phrase* and *subsequent phrase*. The first melodic sentence is repeated in the third and fourth lines, but in the fifth and sixth lines a new and contrasted melody appears which we may call B. In the seventh and eighth lines the first melody returns. The pattern of this folk-song is therefore A-A-B-A and is called the *Binary* or two-part form. This form is common to many folk-songs. What is the pattern of "Annie Laurie"? "Santa Lucia"? "Home Sweet Home"? "Old Kentucky Home"? "The Minstrel Boy"?

A The minstrel fell! but the foeman's elan  
A Could not bring his proud soul under.  
A The harp he loved ne'er spoke again,  
B For he tore its cords asunder.  
B And said "No chains shall sunder thee,  
A Thou soul of love and bravery!"  
A Thy songs were made for the pure and free,  
A They shall never sound in slavery."

**(Scots, Wha Hae Wi' Wallace Bled!** (Scotch Folk Song)  
**Jock o' Hazeldean** (Poem by Sir Walter Scott) John Young 16961 10 \$0.75  
Reinald Werrenrath

"Scots, Wha Hae," a noble ode, was adopted by universal consent as the national patriotic song of Scotland. This song was written by Burns in 1793 to the melody of "Hey tuttie tatie." Burns stating that he used this tune because of the tradition that it was the air to which the Robert Bruce forces marched at the battle of Bannockburn in 1314. The story of the "Plowboy Poet" should be of interest to rural school children.

Scots, wha hae wi' Wallace bled!  
Scots, wham Bruce has after led!  
Welcome to your gory bed,  
Or to victorie!

Now's the day, an' now's the hour;  
See the front of battle low;  
See approach proud Edward's pow'r  
Chains and slavery!

Wha will be a traitor knave?  
Wha would fill a coward's grave?  
Wha sae base as be a slave?  
Let him turn an' flee!

Wha for Scotland's king an' law  
Freedom's sword will strongly draw,  
Freeman stand and freeman fa',  
Let him on wi' me!

By oppression's woes an' pains,  
By your sons in servile chains,  
We will drain our deepest veins,  
But they shall be free.  
Lay the proud usurpers low!  
Tyrants fall in ev'ry foe!  
Liberty's in ev'ry blow!  
Let us do or dee!

—Robert Burns.

We may search in vain among the folk-songs of other nations for such a song as "Jock o' Hazeldean," with its romance and exquisite melody. Here is an excellent example of the old border ballad in which a dramatic narrative is told in a few forceful, suggestive stanzas. Many old English-Scotch ballads still survive in the mountainous parts of North Carolina and Tennessee.

'Why weep ye by the tide, ladie?  
I'll wed ye to my youngest son,  
And ye shall be his bride, ladie,  
And ye shall be his bride, ladie,  
Sae comely to be seen —  
But aye she loot the tears down fa'  
For Jock of Hazeldean.

His step is first in peaceful ha',  
His sword in battle keen —  
But aye she loot the tears down fa'  
For Jock of Hazeldean.

The kirk was decked at morning-tide,  
The tapers glimmered fair;  
The priest and bridegroom wait the bride,  
And danc and knight are there.  
They sought her baith by bower and ha';  
The ladie was not seen!  
She's o'er the Border and awa'  
Wi' Jock of Hazeldean.

—Sir Walter Scott.

Songs for Appreciation

**Song of the Chimes** (Worrell) (with Chimes) Alma Gluck 64322 10 \$1.00  
The rocking rhythm of the Cradle Song delights children, especially those girls who are still "doll-mothers." Worrell's "Song of the Chimes" is a beautiful lullaby inspired by the memory of the first Christmas Child. Let the children find out that the Bells at Christmas time are ringing as the mother rocks her baby to sleep. Why must the melody and the voice be soft and soothing, and the tones sustained? This is in 3-4 rhythm and the key of F. Perhaps the class is familiar with other lullabies by Brahms, Godard, Schubert, Chopin and other composers. Mime Gluck is a *lyric* soprano, as distinguished from the dramatic or coloratura soprano. Would this be a good man's song?

Twilight falls and night draws near,  
So we'll rock-a-by, baby dear,  
Nestle close on mother's arm,  
She will shield thee safe from harm,  
Lullaby, lullaby, sleep, my baby, sleep.

Long ago, a mother mild  
Held just so her little child.  
Now the bells ring out good cheer  
Telling of that baby dear.  
Lullaby, lullaby, sleep, my little one, sleep.  
—Lola Carrier Worrell.

—Copyright 1912 by White-Smith Music Publishing Co. Used by permission.

Philadelphia. At that time England and France were at war and frequent violations of American rights had occurred at the hands of each warring power, and for a time it was thought this country would become involved. "Hail Columbia," which was sung in the theatres at that time, helped kindle the fires of American patriotism.

At 605 Chestnut Street, Philadelphia, a bronze tablet commemorates the fact that here, a short distance from Independence Hall, stood the old Chestnut Street Theatre, where Gilbert Fox first sang

"Hail Columbia," on April 25, 1798.  
Hail, Columbia! happy land!  
Hail, ye heroes! heav'n-born band!  
Who fought and bled in Freedom's cause,  
And when the storm of war was gone,  
Enjoyed the peace your valor won.  
Let independence be our boast,  
Ever mindful what it cost;  
Ever grateful for the prize,  
Let its altar reach the skies.

## CHORUS

Virtu, united, let us be,  
Rallying round our liberty!  
As a band of brothers joined,  
Peace and safety we shall find.  
Immortal patriots! rise once more,  
Defend your rights, defend your shore;  
Let no rule foe with impious hand,  
Invade the shrine where sacred lies,  
Of toll and blood the well-earned prize.  
While off ring peace, sincere and just,  
In heav'n we place a mainly trust.  
That truth and justice shall prevail,  
And every sentence of bondage fail.

## The Development of Two American Patriotic Songs

Yankee Doodle (1) Violin (as jig) old version (2) Oldest Printed Version (3) Fife and Drum		Victor Military Band 17583 10 \$0.75	
Dixie (1) Banjo, Tambourine, Clappers (2) Drum and Piccolo (3) Full Band		Victor Military Band	

"Yankee Doodle" is the oldest of our National Songs, and its source is mythical. It was known to have been used as a jig and a singing game in both England and the Colonies long before the Revolutionary War, possibly as early as 1750. The words give evidence of having been written at different times and places and by different persons. It is said that a fun-loving British surgeon suggested this crude air as a military march to the American Colonial troops during the French and Indian War. He little dreamed that to this same tune Cornwallis and his army would lay down their arms at Yorktown! It seemed wise to treat this song historically, giving it first in jig style, from the traditional "Kitty Fisher's Jig" in 6/8 time; secondly, from the earliest authentic printed version in "James Aird's Selections," 1782; thirdly, with fife and drum as it came into National use as the "Battle of Lexington March" (all from Sonneck's report to Congress); and lastly, by full military band (Sousa's arrangement) as now used as a National air.

## Yankee Doodle

Father and I went down to camp,  
Along with Captain Goodwin,  
And there we saw the men and boys  
As thick as hasty pudding.

## CHORUS

Yankee Doodle keep it up,  
Yankee Doodle dandy,  
Mind the music and the step,  
And with the girls be handy.

"Dixie" is, without doubt, the best loved of all our National Songs. There is something infectious about its peculiar swing and dashing melody that stirs the blood like an Irish lilt mixed with the joyous abandon of an old ditty "hoe down," and all flavored with patriotic love for our "Dixie." It is loved equally by North and South, East and West.

This song was written by Dan Emmett, a Pittsburgh actor and musician, as a "walk around" for a minstrel performance in New York in 1859. We have given it first with banjo, bones and tambourine in true minstrel style as it was first used; secondly, with fife and drum as it became the great battle song of the Confederate Army; and thirdly, with full military band as it is now used as a great National expression.

## Dixie

I wish I was in de land ob cotton,  
Old times dar am not forgotten,  
Look away! Look away! Look away! Dixie Land.  
In Dixie Land whar' I was born in,  
Early on one frosty mornin',  
Look away! Look away! Look away! Dixie Land.

## CHORUS

Den I wish I was in Dixie, Hoor-ay! Hoor-ay!  
In Dixie Land, I'll take my stand

An interesting poem about these two airs and a third, the familiar "Home, Sweet Home," is "Music in Camp" by John Reuben Thompson.\*

\* See Mims and Payne's "Southern Prose and Poetry."

## Bird Songs

{Song of a Nightingale, No. 2		{45057 10 \$1.00	
{Song of a Thrush German (Drossel)			

## Actual Songs of Birds in the Aviary of Karl Reich, of Bremen

"I have one or more specimens of every bird in the world," says Mr. Reich, "just as every botanist has a specimen of every flower or plant in his garden. Among these I have long had several nightingales."

"Whereas the nightingale in freedom sings only six weeks, my nightingales in the cage sing six months each year, beginning at Christmas."

"Four years passed before we attained success. Only when I was alone with the bird would it sing; as soon as the recording machine was put into operation the bird would stop abruptly. Even if we do get the bird to sing with all his might he will cease singing the moment the machine is set in motion. He simply flies off to another spot. Where we have trained a bird to sing just in front of the horn he invariably slips to one side the moment he hears the noise of the machine working—and of course half the sound is lost, and often he will stop singing altogether."

"These difficulties seemed to point to the impossibility of success. I persevered, however, until at length I overcame this timidity of the birds. First of all I allowed the birds to fly about in the room. They were taught to return to the proper cage



Karl Reich, the Famous Bird Lover



treasurehouse of traditional song. We know also that it took many decades before teachers in rural Idaho could begin to use authentic ethnographic discs in the classroom.

Anyone in the 1970's grappling with the best techniques to expose students to folksong can well pause to salute Annie Pike Greenwood, Olive Kline, and Frances Elliott Clark for their respective roles in bringing records into the classroom. Victor's free booklets for teachers, in the formative year of its Educational Department, stand as valuable graphic documents which illustrate how teachers and merchants combined to shift musical taste and establish esthetic norms in our nation.

--Archie Green  
Smithsonian Institution

\* \* \* \* \*

#### JEMF RECEIVES DONATION FROM TOPANGA CANYON BANJO-FIDDLE CONTEST

We are pleased to acknowledge a gift of \$500 from the 1972 Topanga Canyon Banjo-Fiddle Contest. The donation was tendered the JEMF by Mary Ellen Clark, who has directed the contest for many years and has been a good friend of the JEMF since its beginning. This year the contest was held on the UCLA campus on June 25 and attracted a considerable audience.

\* \* \* \* \*

#### COMMERCIAL MUSIC DOCUMENTS: NUMBER THIRTEEN

A problem often overlooked in folksong scholarship is the effect of the scholarly work itself on the oral tradition which is studied. Do traditional rural folksingers read the articles in academic journals? Are they familiar with published field collections? Do they listen to the recordings issued by urban singers as part of the "folksong revival?" Anne Cohen, in her study of the Pearl Bryan murder and the ballads about the incident, found one text in a folklore archive that had been learned directly from a Paul Clayton LP recording, issued during the folk music boom of the 1960s. The document on the following page demonstrates that some singers are also familiar with folksong collections.

During the late 1920s, Alfred Frankenstein was one of a small number of scholars seriously interested in hillbilly singers and their commercial recordings. His 1932 study of one ballad, "The Wreck of the C & O (Engine 143)" was reprinted in the *JEMF Newsletter* (#6). One of the artists he corresponded with several times was Ernest V. Stoneman. For many years, Frankenstein has been music critic for the San Francisco *Chronicle*. Several years ago, he donated some of his correspondence to the JEMF Archives. Our thanks to him for permission to reproduce the letter shown on the next page.



ERNEST V. STONEMAN  
 MANAGER DIXIE MOUNTAINEERS  
 RECORDING ARTISTS  
 GALAX, VA.

Aug the 15 th 29.

Mr Alfred.V.Frankinstein.

4501 Ellis Ave.

Chicago,  
 Ill.

Dear sir in answer to your letter just rec will say  
 in regard to the story of John Hardy taht it is well  
 known in Va.&.W.Va. by many old People .  
 and is also in a song book that i have .  
 Called Folk Songs of the South Copyrighted by the  
 Harvard University.Press ~~AM~~ In 1925.

And in the sinking of the Titanic where you cant get it  
 it is this way.

When they left England they were making for the shore

When the titanie was sinking,twas these poor peoples plea

and it may have been printed in poetry form about the  
 time the Titanic was sunk but i did not see it .  
 i arranged it as it is on the records.that i recorded.  
 i am the first man to record it and it has sold very  
 big i guess about five hundred thousand or more.  
 i could not say just now whether or not i will be at  
 home during oct.but if you will write me a few day before  
 you expect come then i will let you know .  
 and if i leave i will write you i may go to  
 Washington,D.C. if i do i will write you from there .

Yours very truly.

Ernest.V.Stoneman.

P.S.

i have a lot of songs that i expect to copyright.  
 as i arrange them myself they can be copyrighted

## THE STRAWBERRY ROAN AND HIS PROGENY

by Austin E. Fife

[In its narrowest sense, *parody* refers to the imitation of an author's phrasing and style with the intent of ridiculing, and as such, is a literary device familiar since the ancient Latins and Greeks. In the broader sense of stylistic imitation without the intent of ridicule, parody is an important aspect of American folk and country music. In this context, parody embraces a variety of techniques: sequel ("A Sequel to 99 Years"), reply ("Answer to You Are My Sunshine"), re-composition ("Joe Bowers" from "The Girl I Left Behind Me"), imitation ("The Train that Never Returned" from "The Ship that Never Return'd"), classic parody (minstrel versions of "Lord Lovel"), tacit rejoinder ("Hippie from Olema" from "Okie from Muskogee"). This aspect of our music has not been thoroughly explored. In particular, the vast area of bawdry, which so frequently relies on parody or burlesque for achieving its purpose, has been avoided in the serious literature of country and folk music.

In the following article, Prof. Austin Fife siezes the bull by the horns and surveys the range of parodies that have been based on Curley Fletcher's classic western song, "The Strawberry Roan." Professor Fife, head of the Department of Languages and Philosophy at Utah State University and a member of the Mormon Church, has written numerous articles and books on Mormon lore and folklore and songs of the American West.]

John I White has written a definitive account of the authorship and history of "The Strawberry Roan"<sup>1</sup>: of its ready acceptance by Westerners and rapid dissemination by word of mouth, by publication, and through 78 rpm records and radio broadcasts; of sundry claims to authorship; of the court case over its authorship; of its use in the Lynn Riggs' musicale "Green Grow the Lilacs" which was a Broadway hit in 1931; and finally of the Universal movie called "Strawberry Roan" in which Fletcher's song was sung by Ken Maynard. In the bibliography at the end of this article we have listed encounters with "The Strawberry Roan" not cited by Mr. White.

"The Strawberry Roan" is an account of the unsuccessful attempt of a brash young puncher to ride a wild broncho that has thrown every man who has tried to ride it. A rancher offers ten dollars to the cowboy if he will ride the horse, and the cowboy accepts, boasting that there's no critter alive that he can't ride and subdue (stanzas 1-4). They go to the ranch and the cowboy finds a roan horse that has almost every defect a horse can have (stanzas 4-8). The cowboy ropes, blinds, and saddles the horse, climbs aboard, removes the blind, and the contest is on (stanzas 9, 10). The bronc's gyrations designed to unseat the puncher are described in language which has become standard for the bucking of outlaw horses both on the ranch and at the rodeo (stanzas 11-15). At last the rider is thrown and the puncher admits defeat (stanza 16).

By 1931 when his *Songs of the Sage* appeared, Fletcher had expanded "The Strawberry Roan" from fifteen to sixteen stanzas and made several other changes, none of which alter the basic nature of the song.<sup>2</sup> It has been and is still sung either as a straight narrative or with a refrain beginning "Oh, that strawberry roan/Oh, that strawberry roan."

The song has floated in oral tradition and appears in texts quite unlike those published under the author's watchful eye. As an example we offer here a text collected in Moab, Utah, in 1949 by Lester Hubbard.<sup>3</sup>

*Oh, that strawberry roan, oh that strawberry roan  
That sunfishing critter was feeding alone,  
As never a cowboy from Texas to Rome  
Can ride old strawberry roan.*

<sup>1</sup>"The Strange Career of 'The Strawberry Roan'" in *Arizona and the West*, Vol. 2, No. 1 (Winter 1969), pp. 359-366.

<sup>2</sup>Los Angeles: Frontier Publishing Co., pp. 23-26.

<sup>3</sup>*Ballads and Songs from Utah* (Salt Lake City: University of Utah Press, 1961, pp. 311-312. Sung by Andrew Somerville, Moab, Utah, 1949.

*Let me tell you a tale, it's a good one that's known.  
 It's of an old horse, that strawberry roan.  
 Hanging 'round town not earning a dime,  
 Out of a job, a-wasting my time,  
 When a fellow steps up and he said, "I suppose  
 You're a bronc-busting man from the looks of your clothes."  
 "You guesses me right, and a good one, I claim;  
 Riding tough ponies is my middle name."*

*Oh, that strawberry roan, oh that strawberry roan,  
 They say he's a cayuse that's never been rode,  
 And the man that steps on him is bound to get throwed,  
 Threwed off that strawberry roan.*

*I put on the blind and it sure was a fight,  
 My saddle come next and I screwed it down tight,  
 I piled aboard and I had a gem,  
 I rode this old roan, I'd sure earned my ten.  
 He bowed his neck and he leapt from the ground;  
 Two circles he made before he come down.  
 The worst bucking bronc I've seen on the range,  
 Turn on a nickel and give you some change.*

*Oh, that strawberry roan, oh that strawberry roan,  
 Go up in the east and come down in the west,  
 To stay in his middle I was doing my best  
 Upon that old strawberry roan.*

*Now, certainly say that this pony can step  
 I'm still setting tight and I'm earning a rest,  
 My stirrup I lost and there goes my hat,  
 I'm yanking no leather, I'm blind as a bat.  
 Made one more jump, he headed up high,  
 Being on nothing way up in the sky.  
 I turned over twice and I come back to earth,  
 And I started to cussing the day of his birth.*

*Oh, that strawberry roan, oh that strawberry roan,  
 That sunfishing critter was breezing along.  
 There's never a cowboy from Texas to Rome  
 Can ride old strawberry roan.*

Powder River (Jack H.) Lee gives, following a sixteen-stanza text almost identical to Fletcher's 1931 text and which Lee ascribes to Frank Chamberlain,<sup>4</sup> three apocryphal stanzas:

*Well, I'll be gum swizzled, the old fossil says,  
 You sure took a shake up, there's nobody stays  
 A'fannin' that gee-gee, that locoed throwback,  
 He's plumb downright tricky, that's one proven fact.*

*Says I, "Mister Rannie, does I get a job,  
 A' ridin' yore green roughs, I'm proven no slob;  
 I stayed twenty jumps and I had to cut loose  
 From the pride of yore herd, that old Strawberry deuce."*

*Me marry yore daughter? And make me yore heir?  
 Live on the ranch with you? I'm takin' that dare.  
 If you'll will me that pin-head, he'll make a fine toy  
 To practice on Sundays,--TAKE ME A COWBOY.*

---

<sup>4</sup>*Cowboy Songs*. Butte, Montana: The McKee Printing Co., 1938, pp. 6-7.



In "The Ridge-Runnin' Roan" Fletcher produced a parody of his own more famous song.<sup>5</sup> It is the account of a cowboy who tracks down, ropes, saddles, and mounts, but fails to ride a range mustang which returns to the haunts of wild horses with the cowboy's gear still on its back. The song was used in a Universal picture called "Stormy" and appeared in song folios, sheet music, and 78 rpm records.<sup>6</sup>

*The Ridge-Running Roan*

*It was up in the Bad Lands, I was rangin' alone,  
I first heard of this cayuse, the Ridge Runnin' Roan.  
He was fleet as a deer and as tough as a mule,  
Pretty as a picture and nobody's fool.*

*High headed and leggy, he was just built for speed;  
The cowboy that roped him could own that there steed.  
I figured the reason this bronk was still free  
Was he never had crossed a mustanger like me.*

*So I went right to work and I got me a pair  
Of the best saddle horses that ever wore hair.  
I hunted that mustang and I took to his trail;  
When he hit for the ridges he was packin' the mail.*

*I never did head him nor turn him about,  
I aimed to just trail him till I wore him plum out.  
Then for five or six days I gained not an inch;  
He was wearin' no crutches and that was a cinch.*

*He was tough as a boot and as wise as a fox;  
He kept on the ridges and a-dodgin' the rocks.  
I'd trail him till dark and at dawn I'd begin,  
Till I got pretty weak and my horses got thin.*

*I followed those tracks till I got stiff and sore,  
But he stayed right in front where he kept makin' more.  
Then I got so I felt like a tired, locoed sheep,  
A-trailin' that fuzztail and a-losin' my sleep.*

*He went short for water, with no time to graze,  
While I camped on his trail for seventeen days.  
Then he got awful gaunt--he was wearin' out fast,  
Till he looked like a ridge runnin' ghost at the last.*

*He was placin' his feet like he's walkin' on tacks,  
Till I saw he was leavin' fresh blood in his tracks.  
So I started to crowd him and turned him around,  
He quit the rough ridges and hunted soft ground.*

*I shook out a loop when we got to a flat,  
I threw that riata and it fit like my hat.  
He sure gave up quick when I jerked out the slack,  
Then I noticed some old saddle marks on his back.*

*I had done myself proud and I felt like a champ  
When I got him all haltered and headed for camp.  
He was strikin', and kickin', and plum fightin' mad.  
I could see he was spoiled and sure enough bad.*

<sup>5</sup>*Songs of the Sage*. Los Angeles: Frontier Publishing Co., 1931, pp. 47-51.

<sup>6</sup>White, *op. cit.*, p. 362.

*Well, I got him at home and into the corral,  
I fed him some hay and some oats for a spell.  
When he got fat and strong I gave him the news,  
I hog-tied him down and nailed on some shoes.*

*Then I put on the bridle and I fixed it to fit,  
It wasn't the first time that he'd champed a bit.  
I threw on my saddle and I cinched it right down.  
Then I crawled his old carcass--I was headed for town.*

*I drug out my quirt, 'cause to me he looked tame,  
Like a twenty-two pistol on a forty-five frame.  
I got a deep seat and I froze to the cantle  
I jabbed in my meat-hooks clear up to the handle.*

*He let out a bawl and he went from that spot  
Like the ground where he stood had sudden got hot.  
He topped that first jump with a shimmy and shake,  
Like a-poppin' the head from a live rattlesnake.*

*Then he went to sun-fishin', he sure was a peach,  
And I turned from a wild-cat into a leech.  
He was mad as a hornet and I guess he saw red,  
He was handy afoot and his feet wasn't lead.*

*I thought I was up on the hurricane deck  
Of an earthquake and a cyclone a-havin' a wreck.  
I was doin' my best and was just gettin' by,  
But he's doin' better with blood in his eye.*

*He was duckin', and dodgin', and a-walkin' the dog,  
He had me so dizzy I was lost in the fog.  
And then he got busy and the things that he did  
Was like a volcano that had blew off the lid.*

*He was bawlin', and gruntin', a-humpin' the hump;  
He turned wrong side out with every new jump.  
At ridin' bad horses I'm no crippled squaw,  
But he showed some tricks that I never had saw.*

*With a giratin' jump he goes over the gate,  
And I grabbed for the horn, but I was too late.  
He hit with a jar that 'most shed his hair;  
It busted me loose and I quit him right there.*

*Of all the bad horses that I ever rode,  
None was like him, for he seemed to explode.  
He busted me up and I'm still stiff and lamed--  
That Ridge Runnin' Outlaw will never be tamed.*

*The last time I saw him, he was crossin' a bridge,  
He was high-tailin' back to his favorite ridge.  
I've borrowed an outfit as I've none of my own--  
My riggin' ran off on the Ridge Runnin' Roan.*

"The Bad Brahma Bull,"<sup>7</sup> very popular since the 1940s, is also a parody of "The Strawberry Roan." Field recordings and manuscripts thereof have been collected in Texas, Arizona, New Mexico, Colorado, Utah, and Idaho. It also appears on LP commercial recordings and in song folios.

---

<sup>7</sup>Also encountered under the titles "The Brahma Bull," "The Big Brahma Bull," "The Bull Rider Song," and "The Flying-U Twister."

I was snappin' out broncs for the old Flyin' U  
 At forty a month and not much to do,  
 When the boss comes around and says, "Say, my lad,  
 Ya look pretty good ridin' hosses that's bad;  
 At straddlin' the rough ones, why you ain't so slow,  
 And ya might do some good at the big rodeo;  
 Ya see, I ain't got no more hosses to break,  
 But I'll buy ya a ticket and give ya a stake.

"So sack up your saddle and be on your way,  
 It looks like ya might be champion some day;  
 Go right down and choose 'em, and when ya get through  
 Jest tell 'em what ya learned on the old Flyin' U;  
 Lay off the licker and don't ya get full  
 And think ya can ride that big Brahma Bull,  
 He's mean as they make 'em, and don't ya forget  
 He's hurt a lot of twisters and never been set."

So I wraps up my riggin' and starts raisin' dust  
 A-huntin' that show and that big bull to bust;  
 I enters that contest and pays in the fee  
 And I tells 'em to look at the "champeen," that's me;  
 "So bring on your bad ones, ya never had one  
 That could set me to guessin' nor bother me none;  
 I'll bet you this bankroll and outfit beside  
 Ya ain't got nothin' I can't scratch and ride."

They looks me all over and says, "Guess he's full,  
 Let's give him a seat on the big Brahma bull";  
 Says I, "Good enough; I ain't here to brag,  
 But I've come a long ways just to gentle that stag;  
 Ya claim he's a bad one and I guess he may be,  
 But he looks like a sucklin' or weaner to me";  
 So they gets him saddles; "I'm ready right now,  
 And if ya want him rode I'll jest show ya how."

So while they're puttin' 'em into the chutes  
 I cinches my spurs to the heels of my boots.  
 Then I looks that bull over and to my surprise  
 He's a foot and half between his two eyes;  
 He's got big high horns that looks pretty bad,  
 He weighs a good ton and that whole ton is mad;  
 Right over his withers he packs a big lump,  
 So I takes a deep seat right back of that hump.

Says I, "Let me have him, jest jerk that gate wide,  
 I'll be back in a minute and bring ya his hide;  
 I jabs in my spurs and he bawls like a moose,  
 He eased away from the chute and then he cuts loose;  
 I got a deep seat and sittin' down tight  
 When he jumps to the left and lands to the right;  
 At a-sunnin' his belly he couldn't be beat,  
 He's showin' the grandstand the soles of his feet.

The crowd was a-cheerin' both me and the bull,  
 But they was no help and I got my hands full;  
 It's jest nip-and-tuck and ya can't tell who'll win,  
 He's wavin' them horns right under my chin;  
 He's snappin' the buttons right off of my clothes,  
 A-buckin' and bawlin' and blowin' his nose;  
 He's dippin' so low my boots filled with dirt,  
 He's makin' a whip outa the tail of my shirt.



*He starts into skinnin' and weavin' behind  
 And my head goes to snappin' as I go sorta blind:  
 Next thing he's high-divin' and turmin' handsprings,  
 And I takes to the air jest like I had wings;  
 Up high I turns over and below I can see  
 He's pawin' the dirt and waitin' for me;  
 I pictures a grave and a big slab of wood  
 Readin', "Here lies a twister who thought he was good."*

*I hits on the ground and I lets out a yelp.  
 I'm plumb terror-stricken and howlin' for help;  
 I jumps to my feet and I've got enough sense  
 To outrun that bull to a hole in the fence;  
 I dives through that hole and I wants ya to know  
 I ain't goin' back to no wild west show;  
 At ridin' bad Brahmas you bet I'm all through,  
 I'm high-tailin' back to the old Flyin' U.<sup>8</sup>*

"The Fate of the Strawberry Roan," which we have encountered in newsprint and manuscripts of the Northwest, is a limping degenerate ballad in which the rider draws his forty-four, shoots and kills the horse which is about to throw him. The famous bucking horse is then buried with due formality and they erect a monument on his grave with the names of every cowboy thrown by Old Strawberry inscribed thereon.

*A bunch of us boys sittin' on the corral  
 Talkin' about old Strawberry, a real cowboy's pal.  
 Throwing all cowboys time after time,  
 Turning in circles as small as a dime.*

*From the west rides a stranger, a ranch lady's aid,  
 "Just wonderin', boys, if you've seen any strays."  
 An old 44 hung low on his hip,  
 A cigarette butt burned close to his lip.*

*"What's all that attraction in that there corral?"  
 "Just an old roan, a real cowboy's pal.  
 There's not any guy that's e'er rode the roan.  
 Go ahead, stranger, ride him, but I think you'll get throwed."*

*"I will just call your bluff, that little old roan  
 Here's one cowboy left he never has thrown.  
 Stick on that saddle, I ain't got much time."*

*He swung to the saddle with the greatest of ease,  
 Old Strawberry seemed to float on the breeze,  
 And under his belly we saw the blue sky.  
 We yelled at the stranger a fightin' the flies,*

*Then we saw a sight that sure was a freak,  
 Old Strawberry went over the old corral gate.  
 A flash of a hand and out came a gun,  
 While on the corral a pair of them hung,*

*We rushed to the rider, his right foot held tight,  
 Old Strawberry lay there, a pitiful sight.  
 "Say, fellers, no hurry! I stopped him with lead."  
 One look at the roan and we knew he was dead.*

*When all the ranch hands were gathered around  
 It seemed all were shocked as they gazed at the ground.  
 "I'm real sorry, boys," came a voice very low  
 "'Twas me or that cayuse, 'cause one had to go."*

---

<sup>8</sup>Hendren 1142 [See bibliography at end of article for explanation of this and other sources.]

*We uncinched the saddle, all in a day  
 Old Strawberry Roan has gone on his way.  
 That evening at sunset we laid him to rest.  
 At the head of his grave we all signed this request:*

*"Poor old Strawberry Roan,  
 All the names found below he has thrown,  
 His saddle hangs here, please leave it alone,  
 This marks the fate of the Strawberry Roan." <sup>9</sup>*

In "Good-bye Old Strawberry Roan" the famous bucking horse is finally given his freedom to roam the ranges at will.

*I know you have all heard the story  
 Of Strawberry and ridge runnin' roan,  
 Once they were peaceful range ponies,  
 The bad lands it was their home.*

*Chorus:  
 Goodbye old Strawberry Roan,  
 Your fame over the world it is known,  
 In Heaven I know you'll be happy,  
 With your brother the ridge runnin' roan.*

*One day at the Stampede in Cheyenne,  
 It was there that Strawberry was shown;  
 'Twas there he took to bucking  
 The cowboys who got on him were thrown.*

*His fame it had spread over the ranges,  
 So majestic unconquered was he;  
 This outlaw who came from the badlands,  
 This king of the open prairie.*

*Now Strawberry he was the brother  
 Of that outlaw, the ridge runnin' roan,  
 He yearned with the years to be with him  
 In the bad lands it was their home.*

*So one day they gave him his freedom,  
 His days as an outlaw were done;  
 So he went right back to the prairie,  
 Right back to his freedom and fun.*

*But when he reached the badlands,  
 The years they had taken their toll  
 So there all alone on the prairie,  
 Strawberry he died in the cold.*

*I wonder if up there in Heaven  
 Up there in that heavenly home  
 Will he run free and majestic,  
 The unconquered Strawberry roan. <sup>10</sup>*

In "The Man Who Rode the Strawberry Roan" a greenhorn boasts he'll subdue the notorious outlaw horse. At the moment he is about to bite the dust a blue-eyed girl catches his eye and throws him a kiss. Presto! Chango! The cowboy is upright in his seat the rides Old Strawberry to a fare-thee-well!

---

<sup>9</sup>Hendren 673.

<sup>10</sup>Hendren 758.

*You've all heard the story, a good one I own,  
Of a bucking old broncho, a strawberry roan  
As I strolled o'er the ranch one day in July  
A group of cowpuncher's I happened to spy.*

*I'm a rip roaring puncher from my head to my toes  
But you never would think it to look at my clothes  
I walked over toward them, determined to see,  
Why all of the cussing and swearing could be.*

*Then out in a corral I happen to spy  
A wild bucking broncho with little pig eyes  
I watched him a bucking and knew at a glance  
That the guy that piled on him would sure take some chance.*

*Well I knew that that broncho no courage did lack,  
He had throwed every puncher that got on his back.  
But I says I'm a dare devil wanting to see  
If that bucking old devil had more spunk than me.*

*Well that tickled the punchers, they laughed till they cried,  
When they found out that broncho I wanted to ride.  
"We all have been throwed by that outlaw it's true  
And he'll not be rode by a greenhorn like you."*

*I says, "You can't stop me, it's no use to try."  
I was soon on his back heading up towards the sky.  
We turned 40 flipflops before I could see  
That this bronco did't aim to be ridden by me.*

*Well this bronc hits the ground and turns to one side,  
I says to myself, here's the end of my ride  
Then to my amazement I turns and spies  
A cute little cowgirl with twinkling blue eyes.*

*I never before had seen such a miss,  
As I grips to the saddle she throws me a kiss.  
She smiled up at me, set my heart in a whirl,  
Now I'll stick to that devil just to please this cowgirl.*

*For 15 long minutes that old devil fights  
But I'm still sticking on him, a holding my rights.  
Then at last he gives up, calms down like a lamb,  
There never was a feller more proud than I am.*

*Well, my joints are all twisted, my back's a bit lame,  
But there's one thing I know, that bronco I did tame.  
If it pleases that miss with the twinkling blue eyes  
I'll ride any bronc till he curls up and dies.<sup>11</sup>*

There is also a ballad, "He Rode the Strawberry Roan," which affirms that the notorious roan was subdued by Harry H. Knight of Banff, Canada, one of rodeo's great. The ballad tells how Knight arrived at a ranch and asked for a job. As a prank the range-hardened crew induces Knight to ride Strawberry. Contrary to their expectations, the greenhorn succeeds.

*We're all layin' round, spinnin' some yarns  
Up rode a stranger and stops at the barns  
His chaps were gold spotted, on the leg at the right  
Was a name in gold spots, 'twas Harry H. Knight.*

---

<sup>11</sup>Hendren 842.



He looked like a kid that had just left his home  
 And I says, "Say, young feller, how long have you roamed?"  
 He says he's no phony and loosened a cinch,  
 Took a seat in the shade on a rickety bench.

Then up comes the boss. "Whose bronco is that?"  
 "That kid's over there in a ten gallon hat."  
 The boss looks him over. "S'pose you want a job?"  
 He said that he did so he says, "See her lad." [sic]

"In the mornin' we're roundin' up a bunch mustangs  
 I think I can use you if you're a good man."  
 Next morning we started on the old prairie trail  
 To round up them horses back to the corral.

Fin'ly we sights 'em, starts chasin' em back  
 But the kid he's done missin' in a ten gallon hat  
 So we sees him come on a horse white with foam  
 An' ahead of him, snortin' come a strawberry roan.

"Say, here's one you missed, he sure made me ride."  
 We tells him no man livin' can stick to that hide.  
 "I'd just like to try him, doggone that ol' hide  
 I've never seen a pony that I couldn't ride."

Well right after chuck, took a good snort of rum,  
 We set on the corral bars to watch all the fun.  
 He uncoiled his rope like the hiss of a snake  
 Ol' strawberry ducked just a second too late.

Well, he gets his ol' saddle, screws her down tight,  
 Ol' strawberry stands there shakin' with fright.  
 He woke with a snort when he felt the sharp spur  
 Rake down his two shoulders an' back to his rear.

Across the corral he goes like a shot  
 While the kid started fannin' that ol' ten gallon hat.  
 The way that horse bucked no man can describe  
 His tail's all that saved him from losin' his hide.

We kept a-yellin' with all our might,  
 "Ride him cowboy; you're winnin' the fight."  
 He lay down and rolled, squealed like a rat,  
 But the kid kep' a fannin' that ten gallon hat.

He turned and looked back, just seemed to say,  
 "It's all right, ol' feller, you've won out today.  
 You're the first guy that's ever been known  
 To stay on my back, I'm ol' strawberry roan."

Chorus:

Poor ol' strawberry roan  
 All the guys tried to board him, got thrown  
 But a kid come from Banff, and took a big chance  
 But he rode ol' strawberry roan.<sup>12</sup>

There is also a ballad, "The Girl Who Rode the Strawberry Roan," in which a country girl rides the cantankerous outlaw, even doing acrobatics as a part of the show. The roan is so utterly gentled that he ends up pulling the cart for an ambulant vegetable vendor. A legend, already, for women's lib!

No doubt you've all heard of the Strawberry roan,  
 That buckin' old cayuse, and the boys he has thrown.  
 Now I'll give you a tip that will make your head swim,  
 How a poor country girl took it all out of him.  
 His fame was broadcast till she got all upset  
 And she says, "I can ride him and straight up, you bet."  
 So she bade farewell to the old folks at home  
 And set out to look for that strawberry roan.

Oh, that strawberry roan,  
 Oh, that strawberry roan.  
 I'll find him, I'll ride him, I'll break his old heart,  
 I'll knock on his lattice work right from the start,  
 On the ribs of that strawberry roan."

Now she found that old roan at a big rodeo  
 And I'm tellin' you, fellas, 'twas half of the show.  
 He came out of the chute a rearin' straight up,  
 Makin' kangaroos jumps and he wouldn't let up.  
 Till she climbed right up and bit his cropped ear,  
 And right then and there he left this old sphere,  
 But the girl's sittin' pretty and seems right at home  
 As she spurs the whole length of that strawberry roan.

Oh, that strawberry roan,  
 Oh, that strawberry roan.  
 He can't jump a lick, he's a puddin' to ride,  
 She's makin' lace curtains out of his ornerly old hide,  
 The hide of that strawberry roan.

Now while he's a buckin', she jumps to the ground  
 Then back in the saddle with one single bound,  
 Why she's makin' a monkey of this here old roan,  
 Says she'd like to have him for her little sister at home,  
 She 'lows her old grandma could ride him to town,  
 Take a settin' of eggs to the old Widow Brown.  
 Why the man that can't ride him should never compete  
 But go back to the range with old Shep and herd sheep.

Oh, that strawberry roan,  
 Oh, that strawberry roan,  
 There never was a hustler that never was thrown  
 Nor never a broncho that couldn't be rode  
 Includin' the strawberry roan.

Now that old outlaw is broke to a cart,  
 A chink husker bought him and works him right smart,  
 He peddles onions, string beans and pease, [sic]  
 Old roany's plumb gentle and sprung at the knees,  
 And as he patiently waits at some lady's back door,  
 He can readily see he's an old 44.  
 So cowboys now, before it's too late  
 Or like the roan you'll be waitin' at some lady's gate.

Oh, that strawberry roan,  
 Oh, that strawberry roan,  
 Like you salty punchers he's ranged far and wide,  
 But now he stands waitin' while women decide,  
 Oh, that strawberry roan.<sup>13</sup>

There is also a bit of tin-pan-alley schmaltz in "The Strawberry Blonde on the Strawberry Roan" in which the heart of a romance-prone cowpoke turns flip-flop at the mere sight of a ravishing red-head mounted on Old Strawberry. But the affair is cut short when he notes by her wedding ring that she is already committed!

*I met her at the Rodeo,  
When I met her I knew I was thrown,  
When she smiled my heart went ske-daddle  
For the Strawberry Blonde on the Strawberry Roan.*

*Oh, her eyes were a couple of blue skies,  
And her hair caught each sunbeam that shone,  
I'd give my best horse and my saddle,  
For the Strawberry Blonde on the Strawberry Roan.*

*It didn't take me a second glance,  
To know that I'd been roped and branded by romance,  
I took a chance and asked her weather, [sic]  
She'd consider ridin' double thru this troubled world together.*

*But she showed me a ring on her finger,  
And I knew I was ridin' alone,  
Tho' she's gone, sweet memories still linger,  
Of the Strawberry Blonde on the Strawberry Roan,  
Of the Strawberry Blonde on the Strawberry Roan.<sup>14</sup>*

"Dear Wife of Mine" is also dependent upon "The Strawberry Roan." It evokes the volatile moods of married women and the inability of husbands to anticipate their wives' fancy.

*She's an angel in truth and a demon in fiction,  
A woman's the greatest of all contradiction,  
She's afraid of a cockroach, she'll scream at a mouse  
But she'll tackle a husband as big as a house.*

*She'll take him for better, she'll take him for worse,  
She'll split his head open and then be his nurse,  
And when he is well and can get out of bed  
She'll pick up the teapot and throw at his head.*

*Chorus:*

*Oh, the dear wife of mine,  
Oh, the dear wife of mine,  
She tells me she loves me, truly she does,  
But she nags at me all of the time.*

*She's faithful deceitful, keen-sighted and blind,  
She's crafty, she's simple, she's cruel, she's kind,  
She'll lift a man up, she'll cast a man down,  
She'll make him a king, she'll make him her clown.*

*You fancy she's this, and she finds she is that,  
For she plays like a kitten and bites like a cat.  
In the morning she does, in the evening she don't  
You're always expecting she will, but she won't.*

*Chorus.<sup>15</sup>*

---

<sup>14</sup>Hendren 309.

<sup>15</sup>FAC I 338.



Inevitably there is a "back-of-the-barn" text in which the rough-and-ready puncher's task is not to ride but to help castrate Old Strawberry. The horse departs with only one ball but the boss has no balls at all: Old Strawberry has bitten them off!

*I was hanging round town in the house of ill fame,  
Spending my dough and a-laying the dames,  
When a hotheaded pimp with his nose full of coke  
Beat me out of my gal and left me so broke.  
A stranger steps up and he says, "I suppose  
You're a brone busting man by the looks of your clothes."  
"Oh you're damn right, that's one thing I can do,  
I'm a second-rate pimp, but a good buckaroo."  
Oh, that strawberry roan.*

*He's got gonorrhea and shankers and syph,  
He is pictured with clap but his cock is still stiff,  
The lump of it was that I found myself hired  
A-snapping out brones that great stud had sired.  
They were hotheaded cayuses just like their dad,  
The most of them roan, but all of them bad.  
Oh, that strawberry roan!*

*With their feet in my pockets, them bastards did fight  
Till my ass drug my tracks out long before night,  
With my balls in my boots and my mouth full of dung,  
My ears were all scratched where my spurs hung.  
The boss come around and he says, "That's enough.  
The strawberry roan's colts are too God damn tough.  
I'm plumb sick and tired of taking them falls,  
Rope that windmilling stud, and we'll cut out his balls."  
Oh, that strawberry roan!*

*So I builds a big loop and goes in the corral,  
I roped his front feet, and he farted and fell,  
The boss held his head while I hogtied his legs,  
Then I opened my jack knife and went for his eggs.  
When I opened his bag he let out a moan,  
He squealed like a pig when I whittled one stone,  
But all I could locate was one of his nuts,  
The other'n was hid away back in his guts.  
Oh, that strawberry roan!*

*So I rolls up my sleeves, and a-swimming in blood  
I frisked for the nut in the gut of that stud,  
I thought I had found it when I felt something pass  
But 'twas only a turd on the way to his ass.  
Oh, that strawberry roan!*

*Of a sudden I heard a blood-curdling squall,  
I seen that the roan had the boss by the balls.  
I stomped on his head, but it wasn't no use,  
The boss says to turn the son-of-a-bitch loose.  
So I untied his legs and he got on his feet,  
But the boss's voice changed, and I knew he was beat.  
He's a ball-bearing stud with only one ball,  
But the boss is a eunuch with no balls at all.  
Oh, that strawberry roan!<sup>16</sup>*

---

<sup>16</sup>"Unprintable" Songs from the Ozarks collected by Vance Randolph, 1954. Part II, pp. 597-599. Text from Merlin Mitchell, Fayetteville, Arkansas, 1951. Collection deposited in Kinsey Institute, Indiana University.

Finally, we are indebted to Barre Toelken for the following text of "The Strawberry Roan" sung in Pennsylvania Dutch by Paul Coblentz, an Amish farmer of Fredricksburg, Ohio. It is given here as Dr. Toelken transcribed it in German phonetic script.

*Die Apbarre Roan*

In die stawdt war ich g'hocht in die hitz un die keld,  
Ich hab gar ken job g'hat n just gloy bissel geld;  
No kommt en man rooch en sawgt guck'l mal doe, (dō)  
"Mei buggle is schon steif, mei hawr sin schon groh.

"Ich hab en glemmer bronco das ich g'reide havve Will; (hawveh)  
Er is bissel zu viel for mich, odder der will.

"Du guckst mir wie en reider bei de looks von dei suit; (looks, as in Eng.;  
Reid mir mei bronco--bezawlt ich dich gut." suit, ditto)  
"Was is die color von deinem bronco--  
Is er schwatz, weiss, brau, sorrel, tan odder groh?"

"Er is jucht en glenner bronco avver ischt zimlich toff, (yucht)  
Er is net zu schlimm gross avver er's macht aus gut stoff."  
In die stawdtzimmer gange un dat war erstanne; (i.e., "in die stadt sind wir  
Sei schwanz war hinna, sei kop war vonna. gegangeii)

En sack gegrabt sei auhe zu gebunne,  
En sack gegrabt, mei finga fashunna.  
Gegrabt for de zawn un no for de saddle;  
Hab gesawgt ich will ihm reide for zeh un a vattle.

Mei fuss in die stirrup un ich hab uf ihn gehochdt;  
Er hut weid gejumpt un er hut hoch gebuckt.  
Er hut hoch gejumpt un mich rinne gebuckt--  
Die gluck hut ihr beeblin all aussem weg glucked.

Der kop in die hei, un die fees hinna naus, (as in English "hay")  
Ich hab bissel geguckt un bin sprung fass haus.  
Der dreck er iss g'schpottst bis nuff on die knee (knēē [Ger. Knie])  
Un schlimm as es war es war frisch von die kee. (kēē [Ger. Küh])

O sele apbarre roan,  
O sele apbarre roan:  
Schlitz ohrig,  
Hol bugelig,  
Din helseig,  
Lang kerig,  
Dick seckig,  
Grum benig,  
Avver net lohm;  
O sele apbarre roan.<sup>17</sup>

The quality of parodies seldom matches that of the texts on which they depend, and this holds for the ones offered here. Fletcher's own "Ridge Running Roan," however, may stand on its own merits as an excellent popular tribute to the wild horses of North America. "The Bad Brahma Bull" is also notable as a treatment of the now classic bull-riding event in western rodeos. Other verse and song inspired by Old Strawberry ranges in quality from fair to fatuous and hence justify discussion only as examples of the inroads a good song can make in the popular mind.

<sup>17</sup>FAC II 744.

# BIBLIOGRAPHY

## Abbreviations Used

The following abbreviations refer to the private archives of Austin E. and Alta S. Fife:

- FAC: Fife American Collection
- FMC: Fife Mormon Collection
- Hendren: Manuscript song collection of Stella M. Hendren, Kooskia, Idaho, as selected and incorporated in archives of the Fifes. Mrs. Hendren accumulated most of her texts as a participant in a correspondence club whose principal activity was the exchange of song and poetry texts, largely after 1940. She attempted to reproduce an earlier collection which had burned.
- PNFQ: Pacific Northwest Farm Quad, newspaper publishers. Manuscripts sent to them by readers of *The Idaho Farmer* and incorporated in the Fife archives.

## I. "STRAWBERRY ROAN"

### A. Printed, and not included in footnotes

- Allan's Hill Billy Songster Folio* (Australia?, n.d.), pp. 14-15.
- Botkin, B. A., *A Treasury of Western Folklore* (NY: Crown, 1959), pp. 757-8; collected in Wyoming, 1959.
- Cowboy Songs by Wilf Carter Popularly Known as Montana Slim*, #3 (Toronto: Gordon V. Thompson, Ltd., 1938), pp. 6-7.
- Cowboy Tom's Round-Up Book* (NY: Bibo-Lang, Inc., 1933), pp. 8-9.
- Fletcher, Curley W., "The Strawberry Roan" (sheet music) (LA: Frontier Publ. Co.; prior to 1931--advertised in Fletcher's *Songs of the Sage*.)
- Fowke, Edith, and Richard Johnston, *Folk Songs of Canada* (Waterloo, Ont.: Waterloo Music Co., 1954), pp. 98-100.
- German, George B., *Cowboy Campfire Ballads*, Fol. 2 (Yankton, S.D.: 1929; reprinted, 1932).
- Bobby Gregory and his Cactus Cowboys Jumbo Song Folio #11* (NY: Amer. Music Publ. Co., 1946), p. 27.
- Happy Chappies Greatest Collection of Outdoor Songs* (Chicago: M. M. Cole, 1935), pp. 7-10.
- Idaho Farmer*, 20 (Aug. 1931), p. 4 (FAC III 423).
- Morris, Alton C., *Folksongs of Florida* (Gainesville: Univ. of Florida Press, 1950), p. 39.
- Pack, Loye D., *Old Time Ballads and Cowboy Songs* (n.d.), pp. 63-64.
- Patterson, Pat, and Lois Dexter, *Songs of the Round-Up Rangers* (NY: Geo. T. Worth & Co., 1933), pp. 49-51.
- Jesse Rogers Song Collection and Souvenir From Old Mexico* (n.d.), not paginated.
- Roy Shaffer "The Lone Star Cowboy" *Greatest Collection of Cowboy, Home & Mountain Ballads* (Chicago: M. M. Cole, 1935), pp. 8-11.
- Big Slim--The Lone Cowboy, Favorite Songs* (H. C. McAuliffe, n.d.), p. 19.
- Song Hits*, I, Book 15 (Dunellen, N. J.: Englevan Wiseman, Inc.), p. 1
- Songs of the Roundup Rangers* (NY: Geo. T. Worth, 1932), pp. 49-51.
- Slim Pickins Wilson and his Prairie Playboys Folio* (Chicago: M. M. Cole, 1937), pp. 4-7.



B. Commercial Recordings (NB: If no album title is given, the citation refers to a single, 78 rpm release.)

Rex Allen--Design DLP 612: *Rex Allen Sings Melodies of the Plains*. "A Cowboy's Story."  
 Ames Brothers--Coral 60888.  
 Bob Atcher--Columbia HL-9013: *Songs of the Saddle*.  
 Beverly Hillbillies--Brunswick 514, Supertone S-2263; reissued on Rare-Arts WLP 1002: *Those Authentic Beverly Hillbillies, Vol. 3*.  
 Bill Boyd and his Cowboy Ramblers--Bluebird B-5667, Montgomery Ward MW-4778.  
 The Buckskins--Coronet CX 202: *Let's Go West*.  
 Wilf Carter--Camden CAS 2171: *No Letter Today*.  
 W. C. Childers--Champion 16467, Champion 45103, Superior 2722, Montgomery Ward 4951.  
 Lew Childre--Starday SLP 153: *Old Time Get-Together*.  
 Bob Ferguson--Columbia 15677-D.  
 Pat Foster--Elektra 151: *Our Singing Heritage*.  
 George Gillespie--Thorne TR-200: *Cow Camp Songs of the Old West*.  
 Don Hall Trio--Bluebird B-5392.  
 Stuart Hamblen--Coral 57254: *Remember Me*.  
 Paul Hamblin--Victor 40260.  
 Cisco Houston--Stinson SLP 37: *Traditional Songs of the Old West*. "Outlaw Horse."  
 Harry Jackson--Folkways FH-5723: *The Cowboy*.  
 Merrick Jarrett--Riverside RLP 12-631: *The Old Chisholm Trail*; Washington WLP 725: *Songs of the Old West*.  
 Bob Kackley--Okeh 45531.  
 Rex Kelly--Paramount 569, Broadway 8331.  
 Peter LaFarge--Folkways FA-2533: *Songs of the Cowboys*.  
 Frank Luther with the Carson Robison Trio--Melotone 12350.  
 Frank Luther Trio--Decca 1429 (in Album K 14), Decca 5035.  
 Frankie Marvin--Crown 3174, Varsity 5036, Homestead 23024.  
 Patsy Montana with the Prairie Ramblers--Vocalion 04482, Conqueror 9118.  
 Lee Moore--Rural Rhythm RRLM 202: *Everybody's Favorite*.  
 Ranch Boys--Decca 5074, Decca 2642 (in Album 65).  
 Red River Dave--Bluebonnet BL 122: *Red River Dave, Vol. 2*.  
 Marty Robbins--Columbia CL 1349/CS 8158: *Gunfighter Ballads*; Columbia GP 15: *Marty's Country*.  
 Cowboy Rogers--Continental 3013.  
 Sons of the Pioneers--RCA Victor LPM/LSP 3351: *Legends of the West*.  
 Sheriff Loyal Underwood and the Arizona Wranglers--Rare-Arts WLP 1000: *Those Fabulous Beverly Hillbillies*.  
 John White--Banner 32179, Conqueror 7753, Melotone (Canadian) 91249, Perfect 12712, Oriole 8066, Romeo 5066, Romeo 1629.  
 Willis Brothers--Starday SLP-229: *The Code of the West*.

C. Field recordings and manuscripts

Recordings:

Arizona Folklore Archives:

R #4782. Sung by Pauline Beals, Patagonia; recorded by Siebold and Whiting.

R #123. Sung by Bill Garlinghouse, Globe; recorded by B. Timian.  
(Instrumental: harmonica and guitar.)

Recorded by J. D. Robb, Albuquerque, New Mexico:

#275. Sung by B. Griffith, Greentree, New Mexico, 1950.

#672. Sung by J. T. Reed, Albuquerque, 1951. (FAC I 207)

Recorded by Austin E. Fife:

Sung by Frank Goodwyn, Washington, D. C. 1959. (FAC I 236)

Sung by R. R. Critchlow, Oakland, California, 1965 (FAC I 605)

Manuscripts:

Richard Dorson Collection: Chuck Haas, Detroit, Michigan, 1953 (FAC II 133, pp. 18-19).

Bud Leach, Farmington, Michigan, 1953 (FAC II 376).

Library of Congress, Archive of Folk Song:

Miscellaneous folder of texts (probably from Lomax). (FAC II 151)

From Lomaxes (FAC II 581).

Fife Collections:

Mary M. Pogue, Moab, Utah, 1946 (FMC II 303).

Verona Stocks, Moab, Utah, 1953 (FMC II 569, 570).

Burton S. Hill, Wyoming, 1963 (FAC II 571, p. 2).

## II. "BAD BRAHMA BULL"

### A. Printed

*WWVA World's Original Radio Jamboree Famous Songs* (Chicago: M. M. Cole, 1941, 1942), pp. 76-77.

### B. Commercial recordings

Hermes Nye, Folkways FA 2128 (FP 47/1). ("Brahma Bull")

Tex Ritter, CA-8141; Capitol 20068 (reissued on Capitol T-1292, also T/ST 2595: *Best of Tex Ritter*); Camay CA 3044: *Deck of Cards*.

### C. Field recordings and manuscripts

Arizona Folklore Archives:

R #46A1. Sung by Edwin Gardiner, Patagonia; recorded by Siebold and Whiting.

R #122. Sung by Charles Shreves; recorded by B. Timian, 1959. (FAC II 427).

Recorded by J. D. Robb, Albuquerque, New Mexico:

#574. Sung by B. Wilson, Socorro, New Mexico, 1951. (FAC I 420) ("The Old Flying U")

#773. Sung by R. Reed, Albuquerque, 1951. (FAC I 204)

Recorded by Austin E. Fife:

Sung by Dee Donohue, Logan, Utah, 1958 (FAC I 673). ("The Flying U Twister")

Hermes Nye Collection: manuscript sent in answer to radio program from "Gaucha" Richards, Colorado, 1952. (FAC I 416)

Fife Collection: Hendren 1142 ("The Big Brahma Bull").

## 111. "RIDGE RUNNING ROAN"

A. Printed

Fletcher, Curley W. "The Ridge Running Roan" (sheet music) (LA: Frontier Publ. Co.; prior to 1931--advertised in Fletcher's *Songs of the Sage*.)

B. Commercial recordings

Tex Fletcher, Decca 5302

Beverly Hillbillies, RarArts WLP 1000: *Those Fabulous "Beverly Hill Billies."*

C. Field recordings and manuscripts

Collected by Kenneth Goldstein from Harry Jackson (FAC 11 145, p. 2)

PNFQ 396. Mimeographed, n.d.

## IV. PARODIES

1. "Dear Wife of Mine." Recorded by Austin E. Fife, sung by Eda D. Smith, Preston, Idaho, 1958 (FAC 1 338).
2. "Fate of the Strawberry Roan." Hendren, 673, 1144, 1249.  
---Wilf Carter, Bluebird B-4602; Bluebird B-8389; Camden CAL-668: *Reminiscin'*
3. "Father of the Strawberry Roan." PNFQ 439.
4. "The Girl Who Rode the Strawberry Roan." Hendren 1006.
5. "Goodbye, Ole Strawberry Roan." Tex Fletcher, *"The Lonely Cowboy" Song Book* (NY: Stasny Music Corp. 1930), pp. 42-43.  
"Good Bye Old Strawberry Roan." Hendren 758.
6. "He Rode the Strawberry Roan." Hendren 1212.  
---Wilf Carter, Bluebird B-4974.
7. "The Man Who Rode the Strawberry Roan." Hendren 842.
8. "The Strawberry Blonde (on the Strawberry Roan)." Hendren 309.  
---*Denver Darlin's Western Album of Home and Country Songs* (NY: Bourne, Inc., 1946), pp. 6-9. (Note: credited to Cindy Walker, c. 1944)  
---*Jesse Rogers Songs of the Hills and Plains* (NY: Bourne, Inc., 1946), pp. 8-11.

(We are grateful to the University of Utah Press for permission to reprint the text of "The Strawberry Roan" on pp. 149-150; and to Prof. J. Barre Toelken for permission to reprint the song "Die Apbarre Roan" on page 161.)

--Utah State University  
Logan, Utah

\* \* \* \* \*

## JEMF'S FIRST LP STILL AVAILABLE

Our first LP, JEMF 101, *The Carter Family on Border Radio*, is still available for purchase from the JEMF office. Twenty-one selections, taken from electrical transcription recordings made by the Carters for use on Mexican border radio stations, are included. The price of the LP is \$4.25 to members of the Friends of the JEMF; \$5.25 to others, including postage. Foreign readers please add \$1.00 additional to cover overseas postage. California residents, please add 5% sales tax.



## BOOK REVIEWS

*THE HISTORY OF GOSPEL MUSIC*, by Jesse Burt and Duane Allen (Nashville: K and S Press, 1971)

Although some areas of traditional and commercial-traditional music in America are rather loosely defined, most people are rather in agreement on what constitutes old time, Nashville, Western swing, blues, and bluegrass. However, no such clarity exists when the term "gospel music" is used, for it can include artists as diverse as Mahalia Jackson, Carl Story, Stonewall Jackson, Molly O'Day, Blind Willie Johnson, Dottie Rambo, the Carter Family, the Reverend C. L. Franklin, David Houston, and Wade Mainer to name just a few. A quick look at the names reveals that gospel music can be found in white hill-billy tradition of the Carter Family, the older-time style of Wade Mainer, the bridging style of the Masters Family and the Chuck Wagon Gang, the bluegrass styles of Story and Monroe, and the popular country people like Houston and Norma Jean. In the black American tradition are the blues singers who chose the gospel route such as Johnson, the vocal quartets of the thirties and forties such as the Golden Gate Singers and the Soul Stirrers as well as the sanctified singing of the minister and his congregation in song and words best exemplified in modern times by the Reverend C. L. Franklin. But one style of singing in the gospel manner has not been covered, and that is the current stepchild, an admitted stepchild, of the Nashville music business scene, the quartets, groups, and families who sing gospel music all over the country in travelling shows--all night sings--often in a highly theatrical manner with near castrati-type tenors and rumbling basses all done in a highly choreographed and sensational way which reeks most times of a sincerity that is slightly stale around the edges. This last type of music is the subject for this book.

Certainly one should question the worth of any book named *The History of Gospel Music* which does not even include any mention of the white backgrounds of gospel music. Where, we might ask in vain, is any information on the brush arbor revivals of the last and early part of this century? Where is a mention or explanation of the singing school's vast influence as well as the more pervading influence of the revival hymns of the turn of the century? And again, why aren't any bluegrass gospel groups mentioned, such as Monroe, the Stanleys, Story, or any of the practitioners of the art among contemporary or recent Nashville types such as Roy Acuff or Porter Wagoner? And a most notable flaw is the absolute exclusion of any proprietary claim to the current singing gospel styles that shows the basis for the quartets and singing comes from black gospel groups. Certainly such chasms in the history of gospel music would negate any importance this volume might have, since it gives short shrift to its own kind with bare mention of Albert Brumley and Stamps and Baxter. But the book has a plan; here it is: put out a book that makes gospel music appear as if it sprang full-grown from the head of J. D. Sumner and produce a "product" that can be hustled from the backs of auditoriums after the gospel music shows.

Basically the book tries to impart the feeling that the participants are just "good country Christian people." And sometimes its portraits are rather frightening. Dottie Rambo, who has composed over 300 gospel songs is described

in the midst of creation:

*She will sometimes go on a kind of composing vigil: take a room in the Holiday Inn, have her meals sent in, and read her Bible. "That's where most of my ideas come from, the Bible," she said . . . When she comes to the idea of writing a song, she added, it's usually the idea or the title that she likes to start with; "but she will also work her way from the punch line to the start . . ."*

Further in the same interview she describes her experiences with the troops in Viet Nam while the Rambos were entertaining during a six-week stay:

*"We saw thousands of our service people. Contrary to what you read or hear in the news media, we saw no evidence of bad morale, and we saw no signs of dope . . . You don't see our boys with pornographic magazines sticking out of their pockets; you see them with comic books in their hip pockets."*

*The interviewer thought, "Maybe this is what certain groups in this divided land ought to hear, so it's great to put this in a history of GM."*

The acronym of GM for gospel music is a sardonic one with the other GM's influence and power, for if there is a unifying source in GM it is money. The book does not sidestep this issue of the frequent hard sell at the concerts for family Bibles, songbooks, records and cartridges. Indeed, these items have become the new religious relics of our century. And several other charges are made--and answered--including the very close resemblance to Elmer Gantry of the singing groups. The authors heap scorn on Sinclair Lewis as an artist and point out that there was no "GM business in the twenties." Also mentioned is Harry Crews' rather interesting failure of a novel *The Gospel Singer*, but again aesthetics are not concerned nor the literary aspects of the novel. An equally interesting part of the book is called "Bridging the Gap," a gap which seems to be made mainly of hair length, rather than any socio-economic considerations. Duane Allen also makes some pithy comments about hair oil and flapper bobs among other things. An equally inordinate amount of time in the book is spent talking about the origination of the bus to travel in between dates. Tellingly, someone reminds the interviewer that J. D. Summer had seen a black group traveling by bus and liked the idea.

If such a book has so many faults, is there any value at all within the work? Certainly gospel music is an important sub-species of the Nashville sound. The singers and their products compete without having a recording on a major label recording company or without much air play on major radio markets, yet they persevere. The people seem to be the only ones who love the music, although with almost everyone recording new Christian music from "JC Superstar" to "All God's Children" perhaps we will hear the Blackwood brothers on the AM dial before long. In certain areas of the country, gospel singers are powerful salesmen, such as Wendy Bagwell who has been sponsored by a large mobile home company outside of Atlanta. And the gospel groups do not make themselves known generally except to their own, unlike the Jesus

people. One suspects that the current Jesus movement will in effect feed on the gospel music industry. Many, many questions are left unsolved by the first half of the book, the "history" part. But it does go into the rather recently formed Gospel Music Association which has its own awards each year in the form of "Doves." Also, the book informs its readers of those who are "passing" into the generally accepted "Grammy" awards division.

In addition the second part of the book is devoted to biographical listings of those who have formed the current self-imposed idea of gospel music. I have noted some of the many exceptions that should have been listed. Strangely, Arthur Smith is listed, and for good reason since his Cross Roads Quartet has been keeping the faith for several decades now. Admittedly the biographical information is interesting. One of the authors, Duane Allen, devotes a full page to himself, while Brumley, the Goodman Family, V. O. Stamps, and J. R. Baxter, Jr., can all fit on a single page with room for more.

And all the talk about drugs, and long versus short hair, and the happy family of man as envisaged by the gospel singers could have been left out and something said about the pure joy of the music itself. Undoubtedly gospel music will continue to prosper as the new Christians and a new populism make an even more staid church tolerant of its people. For that is what gospel music is, at its root form: a non-dialectical and non-doctrinal affirmation of belief done in an exciting style. The authors state that there will be a volume II; I would suggest that they first start with a history of gospel music and then write something about it. More importantly, I wish that the authors had done what they stated in their introduction, and that is to examine the close relationship that does exist between country music and the country-influenced gospel music.

William H. Koon  
California State University  
Fullerton

*TOMMY JOHNSON*, by David Evans (London: Studio Vista, 1971). 112 pp.; bibliography; discography. 70p (approx. \$1.75 U.S. equivalent).

For several years I've admired and learned a lot from the exemplary articles and interview-portraits of blues singers that David Evans has written for *Blues Unlimited*. Based principally on his field work in Mississippi, they paid attention not just to singers' lives but their aesthetics, repertoires, and vocal and instrumental techniques. Now his first book, a revision and condensation of his 1967 Master's thesis, is an essential monograph on the life, music, and influence of Tommy Johnson, a Mississippi blues singer and songster who died in 1956.

Close listening to Tommy Johnson's and Charley Patton's records had convinced many of us that one must have learned from the other, even though Patton's base was in the Mississippi delta and Johnson's was in Jackson. Wrongly thinking that the delta plantation communities were "folk"--isolated so that the chance of their meeting was small, we found out from "rediscovered" blues singers that there was plenty of internal migration. Evans is finally able to state: "Although the Delta is very rural, it is not particularly



isolated. Its commercial activity and constant immigration in the past have subjected it to many outside influences." (15)

But it was the delta singer, Patton, who taught the outsider and considerably earlier than anyone had expected. Johnson, at age 16, ran away from his home in Crystal Springs; when he came back two years later in 1914, "he was able to perform versions of all the songs he was to record later in 1928 and 1930 except *Canned Heat Blues*" (23). Reverend Le Dell Johnson, Tommy's brother, told Evans that Johnson had learned from Patton, Willie Brown, and Dick Bankston whom he'd met around Drew. In 1916 Tommy and Le Dell moved their families to Drew where Tommy frequently sang and played with his mentors. "At last many puzzling facts began to fall into place for me," writes Evans. "This was the key that I had been searching for" (9). Now it remains to discover whether Patton's teacher, Henry Sloan, played a kind of music close to Patton's or in the older, folksong style of his own generation.

Evans begins his monograph with a three-page description of the physical, economic, and social environment of Mississippi's black population, remarkably free of the impressionism most blues writers have used to evoke the sense of the state. He follows with a chronological description of Johnson's life, drawn from interviews with Johnson's friends and relatives. As he proceeds, he is able to describe the older folksong style popular in Crystal Springs when Tommy was growing up, and the impact of the newer style Johnson brought back from the delta. When he traces Johnson's life in Jackson in the 1920s he explores the different kind of urban musical environment which was able to support full-time professional musicians. In the chapter on Johnson's commercial recordings Evans investigates the talent scouting and record-making process, transcribes the lyrics of Johnson's records, and discusses his singing and accompaniment. Later chapters tell of the changing musical scene in Jackson, and Johnson's difficulties in keeping his popularity as his music became old-fashioned. The last chapter is an important examination of Johnson's repertoire, style, and legacy, which Evans promises to amplify in another book in the Studio Vista Blues Paperbacks series, *Big Road Blues*. In short, *Tommy Johnson* is much more than the story of one blues singer; for through that story Evans raises and explores thoroughly many of the important questions engaging blues writers for the past fifteen years.

There is something of a tradition in blues review to point out inconsistencies, errors, and shortfalls, many of which are not the writer's fault but are due instead of publishers' demands and editing. I suppose it also proves the reviewer has read the book carefully! Anyway, W. C. Handy's autobiography was published in 1941, not 1951 (8); when Evans writes that "black culture . . . unlike the white culture, tends to place greater emphasis on the singer than on the song" (7) he must be referring to Anglo-American folksingers, not the popular record audience. I don't believe that "every small town had its local blues singers who played at parties and juke houses" (39)--for instance, Lazy Bill Lucas said there weren't any when he lived in Advance and Commerce, Missouri in the early 1930s nor did Son House recall any around Lake Providence, Louisiana. (I found *that* hard to believe, for Lake Providence is a large town, but nobody I spoke with there in 1970 could remember any local musicians in the 1920s nearby.)

What else? An index would have helped, but perhaps there wasn't room, and this is not a book to be read in bits and snatches. I was disappointed

that the musical transcriptions in Evans' thesis were not included; I think that is important for people engaged in the kind of musical analysis which depends on them. Evans' descriptions of Johnsons' individual melodies and accompaniments are more helpful for the guitarist than the musicologist, but then he does not claim this is musicology. Still, I wish he had worked some with the concepts of blues mode and tune family, as John Fahey did in *Charley Patton*. But where Fahey's book is dry, Evans' is ripe. A couple of final cavils: a map would have been useful; and I wish Evans had raised the question why Johnson recorded two different songs with the same title ("Lonesome Home Blues," even though one song is called "Lonesome Blues" in the Yazoo reissue).

*Tommy Johnson*, the result of intelligent, painstaking fieldwork and a discriminating intelligence, is surely one of the best books on blues to have been written. I recommend it to the blues specialist and just as enthusiastically to someone who has never heard downhome blues before (though he should make sure he buys the record that goes along with this book!) I look forward to *Big Road Blues*, and to Evans' forthcoming volume in the University of Illinois Press' Music in American Life series. To my knowledge, *Tommy Johnson* is not for sale in the United States; only the first four books in the Blues Paperbacks series were published here, and the rumor was they did not sell well enough (but the truth probably was poor distribution) for the U.S. coordinate publisher, Stein & Day. Write them (7 East 48th St., N.Y., N.Y. 10017) if you want to express your disappointment. If you want *Tommy Johnson*, however, you can write your favorite English bookseller or *Blues Unlimited*, 38a Sackville Rd., Bexhill-on-Sea, Sussex, England. Thanks, David; this is a fine book.

Jeff Titon  
Tufts University  
Medford, Massachusetts

*THE BOOK OF WORLD-FAMOUS MUSIC: CLASSICAL, POPULAR AND FOLK*, by James J. Fuld (N.Y.: Crown Publishers, Inc., 1971; New revised edition), xii + 688 pp., \$15.  
*DEAC MARTIN'S BOOK OF MUSICAL AMERICANA*, by Deac (C. T.) Martin (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970), 243 pp., \$12.95.  
*TRUST ME WITH YOUR HEART AGAIN: A Fireside Treasury of Turn-Of-The Century Sheet Music*, Collected by Norton Stillman (N.Y.: Simon and Schuster, 1971), 251 pp., and indexes, \$9.95.

Four years ago, *JEMF Newsletter* (#12, p. 149) published a review of reference works on American "pop" music, justifying the inclusion of such a survey on the basis of the large number of songs from the world of pop music that have found their way into the repertoires of both folk and hillbilly musicians and singers. Nothing has occurred during the past four years to change that relationship; consequently, we are always eager to note new reference books that will serve the researcher in our special field of interest: commercially recorded and published folk music. Three (relatively) recent titles deserve attention.

Fuld's compendium is a new edition of a work that is indispensable to

researchers in many fields. As before, his main concern is the documentation of the earliest printed versions of almost 1000 musical works: classical, folk, popular, religious, etc. For each musical piece discussed, Fuld gives the first few bars of music, data on the composer and lyricist, and details of the earliest printing(s) and/or recording(s). This edition is over 120 pages longer than the previous one and includes over 100 new titles, as well as updated information on many of the other entries. New entries include "Irene (Goodnight Irene)," "Oh Johnny, Oh Johnny, Oh," the Beatles' "Michelle," "Ain't Gonna Rain," and "Down in the Valley." Significant new information is given for "Old MacDonald Had a Farm," "When the Saints Go Marching In," "Dixie," and "For He's a Jolly Good Fellow," among others. As in the previous edition, a lengthy introduction treats of such problems as determining when a musical work was first published, determining the date of a particular copy, copyright laws in various countries, relationship to folk-song research and phonograph records, and offers notes on certain composers, publishers, women composers, and well-known music from smaller countries. Music researchers of all inclinations will continue to be heavily in debt to Fuld for his painstaking efforts.

The third Part of Martin's book deals with barber shop singing and the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, an organization with which the author has been associated for over three decades. The other sections are much more difficultly characterized, and the organizing principle is somewhat elusive. Part I, "Country Music Old-Style," discusses small towns of the south and midwest and their traditional music backgrounds, and Negroes and our popular songs. The second Part, titled "I Never Thought of That," ranges over many topics: American attitudes revealed in songs, parodies, top hits of all time, topical songs and prominent persons mentioned in songs, songs dealing with travel, and (briefly) hillbilly music and the folk music revival. A center signature of 16 leaves offers 32 fine color reproductions of sheet music covers from the last century and early 1900s. All in all, there is much useful information in the book, between and among the personal reminiscences and commentary, but it is obviously not intended primarily as a reference tool.

Stillman's collection is quite simply a pot-porri of reproductions of sheet music to 56 songs of 1891-1916. It is, like Gaul, divided in three parts: Romantic Ballads ("Sweet Bunch of Daisies," "She Was Bred in Old Kentucky," "Little Annie Rooney," etc.); Pathetic Ballads ("Those Wedding Bells Shall Not Ring Out," "After the Ball," "Take Back Your Gold," etc.); and Comic Songs & Popular Novelties ("I Don't See Your Name Stamped on Any Cigars," "My Bank Is In the Wabash Far Away," "McCloskey On the Spree," etc.). Printed on elegantly mottled paper suitable for coffee-table display, it is a handsome volume that may save some collectors hours of mucking about in dusty second-hand music stores searching for some particular pieces of sheet music.

--N.C.

\* \* \* \* \*

#### BIBLIOGRAPHIC NOTES

*Living Blues* #8 (Spring 1972, p. 2, contains a brief note on Harmonica Frank Floyd, one-time artist on the Sun label, who was recently "rediscovered" and made his concert debut at the University of Chicago on 29 April.



INSIDE MUSIC CITY, U.S.A., by Teddy Bart (Nashville: Aurora Publs., 1970; 164 pp., \$1.95 for paperback edition). A compilation of interviews with top Nashville song writers, with the author/interviewer's evaluations. Interviewees are Boudleaux Bryant, Jack Clement, Harlan Howard, Billy Edd Wheeler, Hank Cochran, John D. Loudermilk, Willy Nelson, Bobby Russell, Marijohn Wilkin, and Chet Atkins (interviewed as A & R man, not writer).

NOT JUST A SOUND: THE STORY OF WLW, by Dick Perry (Englewood Cliffs: Prentice-Hall, x + 242 pp., \$6.95). Chapter 4 of this history of Cincinnati's Radio Station WLW is devoted to country music on the Boone County Jamboree, which, in 1945, became the Midwestern Hayride (pp. 55-72).

ROLLING STONES, edited by David Dalton (New York: Amsco Music Publ. Co., 1972), 352 pp., soft covers. A large, extensively illustrated compendium including a Stones chronology, an interview with Mick Jagger, almost 100 pages of songs (words and music), an LP listing, record reviews, reviews of film performances, and various other articles.

*Old Time Music*, edited by Tony Russell in London, has completed its first year of publication. #4 (Spring 1972) includes features on Georgia Stringbands and Patsy Montana, Part 4 of an interview with Clayton McMichen, an Allen Brothers discography, a survey review of bluegrass LPs, and other features. (U.S. agent: David Freeman, 309 E. 37th St., N.Y. 10016).

*Bluegrass Unlimited* 7:2 (Aug. 1972), includes an article on the Louvin Brothers by Douglas Green, p. 6. *Muleskinner News* 3:5 (July 1972) features a lengthy interview with Mac Wiseman by Doug Green, p. 2. (*JEMFQ* has not been noting articles in these two periodicals on the assumption that most readers interested in bluegrass are already familiar with them. An occasional notice, however, should serve to inform new readers of the existence of these publications.)

*The Devil's Box* #17 (June 1972), now under the editorship of Stephen Davis, includes a reprint of John Cohen's article, "Fiddlin' Eck Robertson" (originally published in *Sing Out!* 14, Apr-May 1964); an Eck Robertson discography; and a brief note by Bob Douglas on his experiences fiddling with the Allen Brothers in 1928.

#18 (September 1972) includes a brief biography of the Stripling Brothers by Robert E. Nobley and a discography of the duo, reprinted from *JEMFQ*.

*The Bluegrass Star*, edited by James Monroe, has completed its first year of publication this September with Vol. 1, #12. It includes biographical articles on James Monroe, The Lewis Family, and Glenn Dunn, Monroe's bass player. (Subscription rate: \$5.00/year; write 1206 Bell Grimes Lane, Nashville, 37207.)

*The Journal of the Seattle Folklore Society* 3:4 (June 1972) includes a "subjective summary" of the 1972 Weiser Fiddle Contest by Vivian Williams and a complete index to Vols. 1-3. (Membership fee is \$3.00/year; write 424 35th Ave., Seattle, 98122.)

### JEMF REPRINT SERIES

Reprints 9-16 and 26 are available at 50¢ each to Friends of the JEMF; 75¢ to all others. Reprints 17-25, available bound as a set only, \$1.00 to Friends and \$2.00 to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Folklore*, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From *Ethnomusicology*, Vol. 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From *Western American Literature*, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore*, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From *New York Folklore Quarterly*, Vol. 26 (June 1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, Vol. 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* printed nine articles by the following authors: D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie Meade, and Bill C. Malone. Available bound as a set only. (\$1.00 to Friends; \$2.00 to all others.)
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.

### JEMF SPECIAL SERIES

*JEMF Special Series, No. 1:* "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢; all others, \$1.00.

*JEMF Special Series, No. 2:* "Johnny Cash Discography and Recording History (1955-1968)" by John L. Smith. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

*JEMF Special Series, No. 3:* "Uncle Dave Macon: A Bio-Discography" by Ralph Rinzler and Norm Cohen. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

### MISCELLANEOUS PUBLICATIONS

*The John Edwards Memorial Foundation Archiving and Cataloging Procedures.* A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢

PLEASE GIVE FRIENDS NUMBER WHEN ORDERING. CALIFORNIA RESIDENTS PLEASE ADD 5% SALES TAX.
--

# JEMF QUARTERLY

Vol. 8, Part 3

Autumn 1972

No. 27

## CONTENTS

An Interview with H. C. Spier, by David Evans	117
Jesse Ashlock Discography	121
The Jesse Ashlock Story, by Ken Griffis	122
A Preliminary Vernon Dalhart Discography. Part VIII: Pathe Recordings	128
Roberts-Martin-Roberts Discography. Addendum to Part V.	131
Roberts-Martin-Roberts Discography. Part VI: Capitol Recordings	132
John V. Walker: Corbin's Finest, by Donald Lee Nelson	133
John V. Walker Discography	139
Abstracts of Academic Dissertations: ETHNOMUSICOLOGY OF DOWNHOME BLUES PHONOGRAPH RECORDS, 1926-1930, by Jeff Todd Titon (Ph.D. Thesis, University of Minnesota, 1971)	140
Commercial Music Graphics, by Archie Green	141
JEMF Receives Donation from Topanga Canyon Banjo-Fiddle Contest	147
Commercial Music Documents	147
The Strawberry Roan and His Progeny, by Austin E. Fife	149
Book Reviews: <i>The History of Gospel Music</i> , by Jesse Burt and Duane Allen (Reviewed by William H. Koon); <i>Tommy Johnson</i> , by David Evans (Reviewed by Jeff Titon); <i>The Book of World-Famous Music: Classical, Popular and Folk</i> , by James J. Fuld; <i>Deac Martin's Book of Musical Americana</i> , by Deac Martin; <i>Trust Me With Your Heart Again</i> , by Norton Stillman.	166
Bibliographic Notes	171

\* \* \* \* \*

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$5.00 (or more) annual membership dues. Individual subscriptions are \$5.00 per year; library rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Volumes 4, 5, 6, and 7 (Numbers 9 through 24) are \$1.25 per copy.

The *JEMF Quarterly* is edited by Norm Cohen. Please address all manuscripts and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California 90024.



# JEMF QUARTERLY

JOHN  
EDWARDS  
MEMORIAL  
FOUNDATION



VOL. VIII, PART 4, WINTER, 1972, No. 28



## THE CHARLIE QUIRK STORY AND THE BEGINNING OF THE BEVERLY HILL BILLIES

by Ken Griffis

On 15 December 1971, Charlie Quirk came by my home. We were on our way to the funeral of his long time friend, Aleth Hansen. Charlie and I met another mutual friend, Curt Barrett, for the services. On 27 December 1972 Curt Barrett and I went on another sad journey, this time to the last rites for our good friend Charlie Quirk.

To many readers, the names Charlie Quirk, Aleth Hansen and Curt Barrett may have little meaning. I feel it is safe to say, however, that in their hey-day, they were giants. They were all members of what, very possibly, was the most famous radio aggregation ever to hit the West Coast, the "Beverly Hill Billies". No, not the T.V. Hill Billies, but the country group that reached its zenith in the early thirties.

For several years prior to my meeting with any member of the Hill Billies, I had heard the name on many occasions. When interviewing any of the pioneer country music artists, the Beverly Hill Billies would be mentioned. It was quite remarkable to find that many had been a part of this group at one time or another.

It was through Curt Barrett that I first met Charlie Quirk. Curt was one of the originals, leaving the group in its formative stage to go on to an interesting career in music and the movies.

Charles Thomas Quirk was born in Cataraugus County, near the small New York community of Humphrey on 18 March 1903. His father, Patrick Joseph Quirk was a typical hard working farmer, who, though he played the fiddle after a fashion, had little time for the niceties of life. Charlie's three brothers all played musical instruments: Leo (guitar), John (banjo), and Arthur (mandolin). In the winter of 1909, the Quirks left New York for the warmer clime of California. The father's first work was in the oil fields.

Charlie was a natural born musician, if there is such a thing. When he was about seven, he became enchanted with the music and guitar playing of a Mexican family that lived nearby. As his father felt he was too young to attend any of the musical gatherings, Charlie would sneak up to the house, watch through the window to see how the guitarist would place his fingers to strike a chord. He would rush home and practice the chord on an old guitar that he had found. The strings were of common wire, this being all that he could afford at the time. With each succeeding visit to the window of the guitarist, Charlie would hurry home to practice another chord, becoming fairly proficient.

It soon became evident to his father that playing the guitar was not a passing fancy and purchased one for him. Within a few years, Charlie became an outstanding guitarist.

Around 1922, Charlie had progressed to a point where he considered music as a career, first appearing on radio KMIC in Inglewood, Calif. Charlie had long been an admirer of Nick Lucas, buying every record available. As a matter of fact, Charlie called himself the "Nick Lucas of the Air". His first song on the program was, "If I Had My Way".

Remaining on KMIC for about a year, he moved over to KMTR in Hollywood, owned by K. M. Turner. While Charlie was auditioning, Turner asked if he were Irish, to which Charlie replied in the affirmative. Turner indicated he loved Irish songs, so Charlie proceeded to sing several for him in his clear tenor voice. Charlie was hired and teamed with a female singer with the colorful name of "Maggie O'Shea". Before long, they were joined by another fine vocalist, Charlie Beauchamp, who was good enough eventually to perform at the Palladium in London.

While on KMTR, Charlie worked during the day at various movie studios. In 1971, he started as an errand boy and later appeared in several motion pictures, the most memorable starring Douglas Fairbanks, Sr. Charlie recalls at that time the studios were extremely busy and the pay was good -- \$3.00 a day and a box lunch. Most of his radio work was at night and little, if any pay was realized. In those days and for years to come, it was quite common for an individual to appear on radio with-



out pay. In 1925, he moved over to work for a period of time with United Artists Studios, appearing also on Radio KELW in Burbank.

In 1928, Charlie made the acquaintance of a George Beaucham who sold metal resonators for the guitar that gave it a "steel" sound. George was a friend of Cyprian Paulette, who was one of the original members of the Beverly Hill Billies and he introduced Charlie to Paulette. Taking a liking to Charlie and feeling he might be able to work him into the group, Paulette introduced him to the head man, Glen Rice. Charlie filled in now and then whenever a member was ill. He formally joined the group, as best he could recall, in late 1929 or 1930. A place with the Hill Billies was created when one of the members, Stuart Hamblen, left to start a group of his own.

At the time Charlie joined the Beverly Hill Billies, the members were: Cyprian Paulette (Ezra Longnecker), Harry Blaeholder (Hank Skillet), Ashley Dees (Jad Scroggins), Aleth Hansen (Lemuel H. D. Giles, the H. D. standing for "horse doctor"), Leo Mannis (Zeke Craddock and known perhaps better as Zeke Manners) and Peggy Bauerfeld (Mirandy). Charlie became Charlie Slater.

To appreciate and understand properly the fantastic popularity of the Beverly Hill Billies, one must turn back the clock to the late twenties and realize how very popular radio and radio personalities were. Vast portions of the population of the United States built their lives around the radio.

The story of the creation of the Hill Billies is a complete story in itself. And they were just that -- created! The creation took place in the fertile mind of Glen Rice, then station manager of radio KMPC, (K MacMillan Petroleum Company) in Beverly Hills. The story follows:

Back of Beverly Hills, in the late twenties was the vast wilderness of the Santa Monica mountains. Not many roads or trails broke this beautiful area. In preparation of the "fraud" he was about to perpetrate, Glen Rice let it be known to the radio listeners that he was about to take a week's vacation back into the mountains. When two weeks had passed and no word had been received from Rice, the station personnel began to express words of concern. A few more days had passed when an excited announcer stated that Rice has returned and had a fantastic story to tell - "just tune in tomorrow".

And a fantastic story it was. Rice recounted how, while on his vacation trip back into the hills of Beverly Hills, he had become lost, and after some struggle, had come upon a small community of hillbillies. By chance, they also were very musical and Rice had secured their reluctant agreement to ride their mules down to the edge of the wilderness where they could be picked up and brought to the station to perform.

On their first appearance, a minor riot occurred. People by the hundreds met the group and followed Rice to the station. At times, crowds were so vast that it became necessary to block off Wilshire Blvd.

The listeners swallowed the story, hook, line and sinker! Beginning in 1928 and lasting until the end of WW II, the Beverly Hill Billies were a common household word throughout southern California. Mail, including a special letter of greeting from then governor of California, James Rolph, Jr. came into KMPC by the sack full. People wrote in to ask for medical advice for their livestock from Dr. Giles. Jad Scroggins made the mistake of mentioning on the air that his old cabin had burned down. The next day, lumber, furniture and household goods, enough for several houses, was piled in the station parking lot.

Another problem was created when dozens of people hung around the station to follow the Hill Billies back to their village. The group had to stay around the station for hours and sneak away.

In addition to the image of the group, the music they made was equally responsible for their success. They made music that had a great appeal to their listeners. They featured, in general, music of an early vintage, and their harmony was outstanding. Charlie was partial to "Mother" songs, having lost his own at an early age. The addition of a young fiddler/yodeler by the name of Elton Britt was another of the highlights of the group's endeavors.

An interesting statement was made to this writer several years back by Pat Brady, a former member of the Sons of the Pioneers, the group that perhaps was the replacement for the Hill Billies in the public esteem. Pat recounted how much he enjoyed listening to the Hill Billies, never willingly missing one of their programs. He said that when it became necessary to leave home during one of their programs, it really wasn't a problem. On the way to the street car stop, he stated, "I never



The Beverly Hill Billies (l. to r.): Harry Blieholder (Hank Skillet), Peggy Bauerfeldt (Mirandy), Cyprian Paulette (Ezra Longnecker), Gus Mack (Announcer), Elton Britt, Aleth Hansen (Iem Giles, H.D.), and Ashley Dees (Jed Scroggins)





The Beverly Hill Billies (l. to r.): Charlie Quirk (Charlie Slater), Cyprian Paulette (Ezra Longnecker), Aleth Hansen (Lem Giles, H. D.), Ashley Dees (Jad Scroggins), and Harry Bleholder (Hank Skillet)



LOS ANGELES, CALIFORNIA, SUNDAY, AUGUST 17, 1930

# KMPC Finds New Billy Takes Hubert's Place

**Gosh, Everybody  
Meet Boy-Fiddler  
from Arkansas!**



ELTON BRITT

Please tell me about the Montana Cowgirls and who did Ruth and Lorraine marry?—Miss I. R.

Contrary to numerous reports, Lorraine has not married although she is seriously contemplating the jump. Ruth married Robert Welch, an old school pal. I do not know Patsy's or Lorraine's last names but Ruth's maiden name was Brun.

In case you're interested, Patsy is now on KFVD with her brother, and Ruth, Lorraine, Elton Britt and his brother, Vernon, are planning an act with which to return to the air.

**10,000 GREET  
'HILL BILLY'**

Nearly 10,000 persons, most of them children, turned out at United Airport, Burbank, last night, in honor of a 15-year-old kid from the Ozark Mountains of Arkansas.

He was Elton Britt—yodeler and player on the "fiddle and harmonicky"—and "Gosh! That's the biggest crowd o' folks I ever did see!" he said as he alighted from his first airplane ride.

He is to be a featured member of the Beverly Hill Billies, who broadcast at 10 o'clock every night except Monday over radio KMPC.

With young Britt on the plane were Ezra, another Hill Billy, who was on a visit back home to Arkansas; R. S. MacMillan, owner of station KMPC, and Glenn "Tall Feller" Rice, its manager. Britt is a tall, gangling, freckled youngster with a wide smile.

## Ozark Prodigy

Photo shows Elton Britt, 15-year-old Arkansas mountain boy singer, fiddler and harmonica player, brought here by R. S. Macmillan to participate in KMPC "Hill Billies" radio programs.



## Great Welcome Here

Ever since Hubert Walton returned to his home in the Arkansas mountains KMPC has been searching for some one to take his place. The phenomenal success of this mountain boy led studio officials to believe that not to fill his place with some one equally unusual would be to lessen the value of the Hill Billy program.

Last Wednesday "Mister Tall Feller," "Ezra," and R. S. MacMillan arrived in Los Angeles by plane from an extensive search through the homeland of Hubert bearing with them Elton Britt, a lad of 15 and proficient as a yodeler and guitarist. He was discovered, according to "Mister Tall Feller" Glen Rice, in the Ozarks and is heralded as another sensation.

A mob of enthusiastic admirers was on hand at the United Airport, Burbank, to witness the arrival and radio fans were overjoyed at again seeing such Hill Billy favorites as "Zeké," "Hank," "Lem," "Jad," "Dave," and "Mister Fancy Pants." Elton caught the fancy of the crowd immediately and Glen Rice is quite sure Hubert's accomplishment will in time be eclipsed by the new rising young star.

## NEW 'HILL-BILLY' MEMBER GREETED

Still overwhelmed by the reception accorded him by a large crowd which greeted him upon his arrival, Elton Britt, 15-year-old "hill-billy" from the Ozark mountains of Arkansas, and yodeler, fiddler and "harmonicky" player extraordinary, today had his first view of Los Angeles and Hollywood.

The lad, who is to be a featured member of the Beverly Hill Billies, who broadcast every night except Monday at 10 o'clock over radio station KMPC, was brought here from his home to replace young Hubert Walton, also of Arkansas, who recently returned to his home.

Accompanying young Britt on his air journey, which incidentally marked the lad's first flight in a plane, were Ezra, another "Hill Billy," who was returning from a visit to Arkansas, R. S. MacMillan, owner of the radio station and Glenn "Tall Feller" Rice, station manager.

missed a song as I could hear their program coming out of just about every window along the way".

Charlie's daughter, Marjorie, recalls when she was a very young girl, she would accompany her mother to one of the Hillbilly stage shows. She was impressed with the number of people in long lines, waiting to get in to see the performance. She laughed when she told about the problems they had in preventing people from knowing who they were. A considerable amount of effort went into maintaining the "hillbilly" myth, and of course, it wouldn't do for her mother to be known as the wife of Charlie Slater.

During one of the performances, her mother, Marjorie, and her younger sister, Patricia, were in the front row awaiting the start of the show when the group came on stage. They were all caught off guard when Patricia shouted, "there's Daddy!".

The Hill Billies had the usual periods of dissension, moving from station to station in the Los Angeles area, including KYM, KFVB, KMTR, KECA, KNX and KFOX. A period around 1935 saw the group split temporarily, one part remaining in Los Angeles, the other moving to San Francisco. Joining the San Francisco group, along with Charlie, were two future members of the Sons of the Pioneers, Shug Fisher and a very young, Ken "Shorty" Carson. Briefly joining the Los Angeles contingent was another future Pioneer, Lloyd Perryman.

During their hey day, they made a number of movies, including several with cowboy actor, Smith Ballew, with whom they made a tour of the U. S. The Hill Billies gained a great deal of goodwill for their continued concern for the sick and aged, spending a good deal of time visiting rest homes.

In addition to many recordings, the group made hundreds of transcriptions, ending their career in 1944, back again where they started, on radio KMPC. One of their last efforts was several transcriptions for Armed Forces Radio.

The Hill Billies attempted a regrouping after the war, with various artists, but never attaining the fame of prior years. The group did make the headlines again several years later when they took legal action against the use of the group's name on a T.V. series, realizing a financial settlement from the producers of the T.V. program.

Leaving the Hill Billies, Charlie returned once again to studio and T.V. work, appearing in the pilot film of T.V.'s Bonanza. In 1960, he retired to his Studio City home, shared with his talented wife, Mabel, who also worked in movies and T.V. for many years.

Charlie Quirk was not only a very talented individual, he was an easy going, optimistic person. No doubt about it, Charlie made his mark on the world of country music. To those that knew him and his contribution to our music, a bit of the glitter is gone with the departure of ol' Charlie Slater.

-- North Hollywood, California

\* \* \* \* \*

18956 Sallie Gooden  
10-in. list price 75c. Arkansaw Traveler

A. C. (Eck) Robertson  
Henry C. Gilliland-A. C. (Eck) Robertson

When we first saw these two artists, it was at our own Victor door, in the garb of Western plainsmen. They told us they could play the fiddle, and asked a hearing. As we knew several thousand persons who could play the fiddle, more or less, we were not especially impressed, but we asked them to begin. After the second number or so, we engaged them to make records of old American country dances. These are two of the best-known of all. They are played in the traditional fashion of the American country fiddler, without accompaniment. You will notice their fine, instinctive timing, and, if you are a musician, the difference in the quality of their tone from that of the concert violinist. Both these things are characteristic.



Eck Robertson

Above: Reproduction from October 1924 Victor brochure  
(See JEMFN #9 for details).

At right: Eck Robertson in March 1969 at his home;  
photo by Earl V. Spielman.





## AN INTERVIEW WITH ECK ROBERTSON

By Earl V. Spielman

[This June marked the 50th anniversary of the recording debut of the first traditional rural musician to make commercial recordings; needless to say, the industry has changed considerably since Eck Robertson waxed his celebrated "Sally Gooden" for skeptical Victor engineers in their New York studio. The author of this interview is a violinist-turned-fiddler who is completing his doctoral dissertation on American traditional fiddling styles. At present he teaches in the Music Department of the University of Hawaii. Robertson is now living in a nursing home in Borger, Texas.]

The importance and fame of Alexander Campbell ("Fiddlin' Eck") Robertson have been clearly established and confirmed ever since his first unsolicited recordings of fiddle tunes for the Victor Talking Machine Co. in June of 1922. In recent years, Eck has been "newly re-discovered" especially due to the interest and help of Ralph Rinzler of the Smithsonian Institution; Roger Abrahams of the University of Texas at Austin; John Cohen, Mike Seeger and Tracy Schwarz of the New Lost City Ramblers; and a number of other folklorists and folklore enthusiasts. Commercial recording companies have followed this lead by distributing reissues of a number of Eck's early recordings. Examples of Robertson's earliest recordings may be found on *Old-Time Southern Dance Music: The String Band*, Vol. 2 (Old Timey LP 101) and *Early Rural String Bands* (RCA Victor LPV-552), among others.

I first became interested and intrigued with the performance style of Eck Robertson following the article written about him by John Cohen (*Sing Out!* 14:2 [Apr-May 1964], p. 55). In February of 1969, while doing research in the archive room of the John Edwards Memorial Foundation, I learned that Robertson was still very much alive (he was 82 years old at that time) and still residing in Amarillo, Texas. As my plans were to be in Texas the month following, I became greatly encouraged to explore the possibilities of a personal meeting and interview with him. There was no telephone listing for Eck and I was unable to obtain his street address. My letter to him in care of the Postmaster and/or General Delivery was returned. It was only through the help of Bartow Riley, a prominent local fiddler from Olton, Texas (recorded on County LP 703 and Kanawha 315) and a long-time friend of Robertson's, that I was able to locate Eck, be welcomed in his home, and spend the better part of a whole day talking with him, sharing many of his experiences, and playing for him. (Bartow Riley also granted me a tremendously informative and extended interview, which is currently being prepared for publication.)

When I met Eck, I realized that he had started feeling the problems of old age. In fact, Eck was suffering greatly from arthritis among other ailments and felt unable to play anymore. Before I left, however, he did attempt to play for me. I feel extremely honored to have been able to obtain the interview which is presented below in its entirety.

Throughout the interview there was an undercurrent of despair and resentment. This possibly stemmed from Eck's realization that as a one-time performer and entertainer of tremendous talent and ability, he had in his later years been largely ignored and that the commercial business world had exploited his talents leaving him with very little to show for it financially.

At the time of the interview, Eck was living in a very small two-room house filled with furniture and instruments in poor repair, which Eck was planning to get to when he felt better. He was being financially supported by some relatives living in a neighboring state. The interview took place during the afternoon of 20 March 1969 in Eck's home. His hearing was beginning to fail, and the loud traffic noise from the street in front of his house interfered with our interview. I would like the reader to understand Eck's present way of life when reading the interview.



*How old were you when you first started playing the fiddle?* I've played ever since I was five years old.

*Did you learn at home? Did your dad play?* I learned at home, mostly; I started with it. I'm just a natural born fiddler, I reckon.

*Where was that? Where was your home?* My father was a real fiddler, and my uncles were real fiddlers, two or three of them, and my brothers.

*Was that in Texas at the time?* In different states, some of them in Texas, mostly in Texas.

*Were you living in Texas at the time?* I've been in Texas a long time, in and out. Of course, not in there all the time. In Oklahoma quite a bit.

*Were you born in Texas?* No. I was born in Arkansas.

*Do you remember how old you were when you first moved to Texas?* It's hard for me to remember that now. I don't know whether I could look it up. I can't remember everything that I know, and I don't try to keep up with it. A fellow will just forget things in spite of the world.

*Did you have any brothers and sisters that played the violin?* Yes, I've got brothers and sisters living. Two brothers, two sisters.

*Did all your brothers play fiddle, too, or were you the only one?* One of them never did play to speak of. In a way he was a musician all right, but he never did follow it. He never did try to play it. He could have been a good fiddler as far as that goes. Some of them played different instruments, too.

*Guitar and banjo?* Yeah, he played different instruments. I played nearly any of them myself. I had one brother died when he was thirty-six years old. He was one of the best fiddlers ever picked up a fiddle, nearly. My father was a good fiddler, but he was also a preacher. He was well-known everywhere, but he didn't believe in music in the church.

*So he restricted his playing, then.* He's what they call a "Camelite" preacher, Church of Christ preacher.

*So how did it come that you started to play fiddle at the age of five?* I inherited it some way or another. I just naturally wanted to play.

*Did your father show you how to hold it?* He learned me a lot, of course. My brother, the one that died when he was thirty-six years old, I patterned after him a lot. I was more interested than they ever were.

*Did you get most of the early tunes you played from your father and from your brother?* Oh yeah. I got lots of them from them and some of the older fiddlers in the world. I used to know every one of them, nearly.

*Do you remember any of the people?* I've even contacted lots of violinists. I've had violinists tell me flat out in words I was the best fiddler ever to pick up a fiddle on that kind of music, hoedown music.

*Do you remember any of them?* I played lots of it, but a fellow will just get out of practice, now, if he don't keep it up.

*Do you remember any names of the people other than your father who influenced you, who you heard play when you were a little kid?* Yeah. Lots of times when people come to my mind that I've known for years and years, and they're fiddlers and musicians. Same way about violinists. I know men like Fritz Kreisler.

*Did you know Jimmy Thompson?* Yeah. I think I did.

*He was one of the early fiddlers on the "Grand Ole Opry."* Yeah, I remember him.

*He was already an old man by the 1920's.* I've had all kinds of musicians visit with me, come hunt me up, every kind you can imagine. Some of the violinists even hunted me up. I can't think of their names, some of them, though I know them well.

*How did you go about learning fiddle tunes and breakdowns?* It was just natural with me to play them. I didn't have to learn them. I already knew them.

*I mean a tune like Sally Goodin'.* Say, that was a tune that you first recorded. Do you like Sally Goodin'? That's one of the first tunes I recorded for the Victor People. They sold millions of them.

*Did anybody show you how to play that, or did you work that out by yourself?* I worked that out by myself. I mostly improved every old hoedown tune that ever was put out. I generally played

better than anybody else, a better arrangement of tunes. I didn't skip nothing. I didn't leave out no part of the tune. I didn't put parts in there that didn't belong in there, things like that. I stuck with the tunes more than any fiddler. Had people compliment me a lot, people who knew how the tune was really supposed to go.

*Where did a tune like Sally Goodin' come from? Do you know?* I don't know just exactly who first arranged it. I don't remember about that. I done more arranging on it, I guess, than any other fiddler that could be thought of.

*Was it originally written to be played on the fiddle?* Most old tunes had been in music. Somebody had written them and put them in music, but not very few of them have done that. Once in a while I'd run into a few that claimed he put out such and such a tune that was old, and I knew he didn't know what he was talking about. Somebody else put it out way before he did. He learned it from somebody he thought put it out. Lots of times fiddlers claim they composed a tune that's been out for years. Lots of times I've had old-time tunes, they'd think they'd composed them, but they didn't.

*Have you ever composed any tunes?* Yeah. I've composed a few tunes, different kinds of tunes, different kinds of music. Amarillo Waltz is one of my tunes. I composed it. It went over big. It was a very fine waltz.

*Any breakdowns or reels?* It's in the order of hoedown music, in a way. It's not old-timey music. It's more popular music in a way, the class of tune it is, and so on. I've had lots of compliments on it. I've done some work through a brother of mine. I put out some of his music. And he composed. He used to be quite a composer in the way of tunes, and I'd revise them for him. I've done things for him I wouldn't have done for nobody but him. Sometimes I put out some of his tunes that I wouldn't have done for nobody but him, nobody else.

*How old were you when you first played in a group, or professionally for money?* I don't know. I guess around seven years old. I used to play at quite a lot of contests when I was just a little kid.

*Did they have a lot of contests?* Oh yeah. They used to have lots of contests.

*Was there prize money?* Some of the best money they ever put out was way back yonder. They used to put out good money on them contests.

*Did your grandfather play fiddle, too?* Yeah. He was a great fiddler.

*They had contests then, too?* Yeah. They had contests once in a while.

*What kind of instruments would back you up when you played at those early contests?* Fiddle was the main thing I played.

*Did anybody play guitar behind you?* They'd play with me. Lots of times I'd get somebody to play guitar with me, but sometimes I'd play by myself.

*Just alone with nothing else.* Just alone, didn't even have an accompanist.

*That's the way you recorded Sally Goodin'?* Where they allowed an accompanist, I generally selected one myself that could play with me. Maybe if I contacted somebody I knew could play good, I'd try them out before I played in the contest.

*Mainly guitar, though.* I paid them to play for me. I'd pay them so much to play for me, maybe it'd be in a contest where they'd win a prize.

*I was going to ask you about your recording of Sally Goodin'. You're alone on that. Nobody else is backing you up. Was that your idea, or was that their idea?* When I first played it, I played it just by the request, really, that they wanted me to play it, and I played it alone.

*How was it that you were in New York then?* I forget now. I was a young fellow then. I went to Newport, Rhode Island, played for a big occasion there, went over big.

*When was that?* That's the same time I went to New York, but I can't remember now what year it was. I can't think of it. I've got it wrote down, of course. I've got letters and papers of all kinds, newspapers, stories about me. I've had more write-ups than any man that ever pulled a fiddle bow, and I bet I can show it in black and white.

*I mean how was it that you were in New York in 1922 when you made that recording?* I went there on purpose. I went there to make some records.

*You went up there all on your own? Nobody asked you?* Oh yeah. I voluntarily went on my own. I went to Newport, Rhode Island. I went from there over to New York. Well, I went to New York and then to Rhode Island, really.

*Did you get to meet somebody who was in the recording business?* I met lots of musicians and lots of fiddlers and lots of lady musicians then, even. They all taken a liking to me like a hungry boy

eating plums. Damn, I was the most popular dang fiddler ever was on the road. I could book any damn town I come to, didn't make any difference where it was. I could book a theater or anything I wanted to. Every damn place I ever went, I could just book any of them. There were lots of places where they turned musicians down, but I come right along and booked them.

*When you booked a place like that, did they sell tickets, or did they just have people come in?* They'd sell tickets. That was the main thing. I'd place a ticket amount, what they were supposed to get for my playing.

*Did you ever travel with a group?* A few times I have, several people. I had a family of musicians once. Went on the road and take them with me, four of us.

*And you all played something?* They was all musicians and all good singers.

*You were singing, too?* I used to sing, made out as popular as the devil on singing, even. I used to sing songs for people that they'd even refuse to take them on records that somebody else would sing. I'd come along and book them. I done that lots of times. I don't know if I sound funny, but I should have been a millionaire instead of a pauper. I got beat out of everything I made, everything I was entitled to, really. 'Cause people'd take advantage of me every dadgum time that I trust anybody. I got to where I just couldn't trust nobody. Every time I'd trust them, they'd beat me out of everything they could.

*How would you talk about the kind of fiddling that you play?* It's different from a lot of other fiddling. It's not so different. It's just the execution I put out and the tunes I play. They don't ever play the tune. There's not one fiddler in a dozen that plays the tune like it ought to be played.

*You know the kind of fiddling, for example, that Bartow Riley plays.* My uncle and grandfather and all my brothers, nearly every one of my kinfolk was all fine fiddlers. Every one of them. There wasn't just one now and then. Every dadgum one of them had a reputation that wouldn't quit. And there's people hunted me up that I never heard of before. They'd hear me play and contact me to make a record, or something.

*You know the kind of fiddling that Benny Thomasson and Bartow Riley play, don't you?* Yeah, I remember. I've got Benny's picture here.

*Is that the kind of fiddling you'd call your own, too?* It's the same kind of fiddling.

*Would you call your style Texas fiddling?* I'd call it more that than anything else. I played more in Texas and done more business in Texas than any other state, I guess. I was under contract with the Victor people, the first man to ever record for them. I was under contract a number of years. And they got to where they cut me out of everything they could. I couldn't depend on them. In fact, I sold out to them, quit recording for them. I just had to do it. It got to where they'd beat me out of every damn thing. Every time I'd put out a record, they'd beat me out of hundreds of dollars on it.

*When you recorded for them, did you have the choice of the tunes you were going to play, or did they tell you what to play?* No, they didn't tell me. I'd choose what I wanted to play. Of course, they'd pick out certain tunes. They'd ask me to play over a bunch of tunes, and they'd see where they'd like some certain tunes better than they did others, that-a-way, but it didn't make much difference what I played, they'd accept it.

*A lot of the tunes you play are a lot faster than the way other people play them.* It's different in a way. I've just a little bit better way of playing than the average fiddler has. That's one thing about it.

*How did you get to do that?* I learned to play under some mighty good fiddlers, I mean patterned after a lot of good fiddlers.

*Who were some of those people?* Pat Hooker was a good fiddler, one fiddler I patterned after when I was a little kid. I used to play after him a lot. Then came big programs and contests and places that-a-way. I got where I was so famous to where every dadgum fiddler come along got to where they'd show me in places, taking up with me. They'd keep on playing with me if they could.

*Were there any people other than Pat Hooker that you modeled yourself after?* Yeah. There's other fiddlers. I can't think of every one of them.

*Where did Pat Hooker play, usually? Where did you meet him?* He played everywhere around, different places, but he never was as popular a fiddler as I was.

*How much older than you was he?* He was older than I am. He was grown young man at that time, and I was just a kid the first time I played with him. We was in contests together, and I beat him in contests, won over him at different times.

*Did he ever record for anybody?* I think he had done some recording, but I don't remember now. It's been so long back. I don't remember.



*Did he actually show you tunes and how to play them, or did you pick that up on your own?* They all sold my records, every dadgum fiddler that come along. They'd buy my records and learn to play my tunes after me. Lots of them done that.

*For example, who showed you how to hold the bow or how to hold the fiddle?* Oh, I don't know. I just naturally did that more than anything else, of course my father and my uncle.

*When you hold the bow, did you hold your thumb underneath the frog or inside it?* Underneath the frog.

*All the way underneath?* Caught it right cross the bottom with my thumb and with the finger on top.

*And you had all four fingers on top?* Sometimes I might hold it a little above the frog. I just gripped the body of the bow. Sometimes I'd use it that way. There's something funny about my playing. I've attracted more attention than anybody everywhere I ever played, and I don't know why. I just couldn't figure it out myself. I have so many different people contact me in so many different towns and places. I used to travel and play the regular whole U. S., nearly. I played in every state in the Union, nearly, and I've gotten letters. I bet you I've gotten in my life five thousand letters, maybe.

*Did you save any of them?* Oh, I keep most of them. I've got stacks of them here. There are all kinds of letters.

*It would be fascinating to take a look at them.* Oh, it'd take too much trouble to look them up. I've got them stacked around in different boxes in different places. In fact, I've got letters I don't even remember.

*What about your left hand? Did you hold the fiddle with the heel of your hand holding the body?* Usually I hold it two or three different ways, lots of times. I hold it like a violinist does sometimes when I'm playing. It depends on my hands and the condition they're in, and my fingers, what the tune I'm playing is. Lots of times it has a lot to do with that part of it.

*Did you learn one way, and then somebody told you another way is a better way?* I naturally learned different ways to hold my fiddle. I had to, different tunes, different times I've played, I can't hold my fiddle now. This hand here, it doesn't hurt me like this one does. This one's out of fix, too. That finger wants to crook in under the other one. When I note my finger, I can't spread it out any. I cut a gash there between my two fingers one time, half an inch down that two fingers in two seconds.

*You did that by accident?* Yeah, I fell.

*You cut the webbing between your little finger and your ring finger.* I had a ring on that finger, and I fell sprawling on the sidewalk during a snow, ice-frozen street.

*How long ago did that happen?* Oh, it's been a long time back. It cut a gash between them two fingers there and never did get well. I still have a funny feeling in there. This finger here's stiff, and that damn joint there, I can't never bring it down or to bring my hand that-a-way to note the fiddle like I used to. I don't have the strength there to pull it down any further than that. I can't get it down there. It wants to lean over against that one. I don't know why in the dickens I ever had the bad luck I have. I can't figure it out. It looked like it wasn't intended for me to make a fortune out of my playing. I had people to beat me out of profit on records and things like that.

*As far as your fiddling, you'd hold it and you'd play it differently depending upon the tune.* Well, naturally I would play different to what I have played than I do now. I can't hold it just exactly like I used to.

*I mean when you used to play.* When I used to play, before I was crippled up any about my playing, I could hold my hands correctly.

*Now I was wondering whether anybody came up to you and said, "No, you're holding the fiddle wrong. You should be holding it another way."* Yeah, I've had them tell me that, but it wasn't because I didn't know how to hold it.

*So that didn't influence you?* I held it according to the way I had to. That's all there was to that. I couldn't play, maybe, like a violinist did.

*Did you ever cross-tune the fiddle?* Yeah, I played lots of tunes cross-tuned.

*But you didn't cross-tune it to play Sally Goodin', did you?* No, not Sally Goodin'.

*What were some of the tunes you cross-tuned the fiddle for?* Oh, I don't remember them all. It's been so long since I tried to keep up with it. I used to play lots of tunes in the cross-keys I call it. D and G are run up.

*Did you feel when you played tunes that there was a correct time to play them, that if you played them any other way, it's too slow or too fast?* Well, I just had a certain way to play them. It was just different to the average fiddler. Some way or other, they didn't seem to have the art about them I had. I've taught lots of fiddlers how to play a fiddle, lots of boys and young fellows, especially. Some old ones.

*How did you teach them to use the bow right?* Well, you show them. I'd have them sit down in front of me, look at me, and tell them how to place their fingers and the bowing, how to use it, and different things that way. It takes a lot of time and trouble to show--about playing a fiddle.

*If they learn it, it sticks with them.* I wouldn't fool with it no more, though. It makes me too nervous. It'll ruin your nerves. I couldn't hold up at it at all. My nerves were just ruined. I can't play any more like I used to. I can play when I'm not nervous pretty good, but in just a little while, I get nervous again. I can't keep it up at all. I haven't tried to play a tune on the fiddle in several days now. I haven't tried to show anybody how to play. I've been in bed two-thirds of my time lately. I just can't stay out of the bed very long at a time. I can't rest at all. I can't sleep at night or nothing. I'm wide awake all the time.

*Did you ever have a favorite fiddle?* Oh yeah. I've got a fiddle ever since my brother died, his fiddle, one of the best fiddles I ever pulled a bow on.

*Is it an American instrument?* Steiner.

*A Steiner?* A Jacob Steiner violin.

*A wonderful instrument. Do you still have that instrument?* Yeah. I made the top on it. I got the top ruined. Another fiddler, a damn fool, got it mixed up with some other guy's fiddle in his shop. I left it in there, and damn it if he didn't take the top off of it and ruin it. He didn't think he'd be working on somebody else's fiddle in place of mine. Whether he done it on purpose or not I don't know. I never could find out. I had to make a top for it, and got it busted up after that. I still repaired it and made it as good as it ever was in tone, ever.

*What kind of strings did you use on that?* Well, I used to use a certain kind of steel strings. I used gut strings mostly for a long time, and I got on them steel strings. Got a special wire on them and so on.

*Do you remember the strings you used to have on the instruments you used to play when you recorded?* I can't think of them now.

*Did you prefer gut to steel?* Yeah, I had the wrapped guts, D and A and G, and steel E, of course. But I just can't remember like I used to. My mind gets off to a certain extent.

*What about the bridge on it? Was it a flat bridge?* That was just like any other. Take any new bridge and redress it. I had to refit it to the top accordingly.

*Shave the legs down.* Sometimes it'd be too thick or too thin, I'd put a thicker one on or something. You've got to be a judge of anything like that to get the tone, hunt the tone. You've got to hunt it out.

*Did you work with the soundpost, too?* Oh yeah. That's the main thing, knowing how to set a soundpost. Search it out. You got to search it out. You can't just set them up.

*So you searched it out on your own.* Oh, I set it different places, hunting for the tone. That's the way I do it. Yeah. You've got to hunt for it. You've got to find it.

*What about bows? Did you re-hair your own bows?* Oh yeah. I re-haired bows.

*Did you like a heavy bow?* I didn't like a too heavy one. but I liked a pretty heavy bow, one that's got enough strength in it not to bend too limber or nothing like that. It's got to have strength enough in it to tighten the hair reasonably tight.

*It's a pretty tight bow, then.* I don't make it too tight. I don't let it be too loose.

*Did you use a lot of rosin?* Yeah. I always keep them rosined good.

*Did you put it on quite a bit at one time, or did you keep putting a little bit on?* Oh, yes, rosin it every little bit. I'd keep putting it on.

*What would happen if the rosin got on the strings or on top of the fiddle? Did that make any difference?* Oh, sometimes you get too much rosin on your strings, and it covers them.

*Are you careful to keep them clean, or did you let it collect?* Kept them clean. I cleaned them off quite a bit. Every once in a while you have to clean them off, you use lots of rosin. Ain't best to let it get too much on top of the violin, collect too thick.

*When you pulled the bow across the strings, did you keep the hair flat, or did you turn the hair away from you or toward you?* I generally keep it pretty well straight up and down. I hold it level, don't let it lean over too much.

*Were you careful where on the string you drew the bow, and how close to the bridge or how close to the fingerboard?* You've got to find out where to put your bow on the fiddle so you can get the correct tone. It ain't best to have it too close to the bridge, or it ain't best to have it too far away. Find the best tone by searching it out.

*What's the most important part of fiddling? Is it the bowing, or is it the fingering?* It's important you you know how to do both of them, more than anything else. You've got to know both ways, how to note your fiddle and how to pull your bow.

*Is one easier than the other?* Either one's natural with you when you get it figured out. If you keep it up, you'll have more advantage.

*From your experience with teaching kids and other people, what did they learn more easily?* I don't exactly know how to explain the things you ask me--to give you the correct answers to it. If I was in shape, I could play the fiddle for you and show you better. It'd be a lot better for you. There's lots of boys that never do get it. In their heads they're wrong about their playing. Lots of times they don't even know how to play a fiddle, how to stroke the strings with the bow, or how to note the fiddle correctly, or anything of the kind. I used to do trick fiddling to beat the dickens. Yeah, I used to do that a lot.

*What kinds of things did you do?* Throwing the fiddle in the air and all around me. I'd throw the sun-of-a-gun over and over, turn it over two or three times and never miss a note.

*And bow it while it's being thrown?* Hell yeah, throwed it in the air, even. Done damn different things to it. Turned the bow over while in the air even. Done damn different things like that there and never missed a note.

*Did you ever do somersaults?* Yeah, and I'd make it talk even, make the damn fiddle speak a word just as plain as you can.

*That's wonderful.* It's wonderful! There ain't no question of that! I'm the only man that ever done that, that I heard of. I've heard people tell of a fellow trying to do it, but he never did do it as plain as I did by any means. I made it talk plain enough, you'd understand the word it was saying even.

*What were some of the words you'd get it to talk?* I can't remember now everything I made it say. I'd just figure out some talk I'd make, and then I'd imitate it with the fiddle bow and the fiddle.

*What's happened to trick-fiddling today?* There's not many people that does it. There's a few that's good at it and some that ain't.

*Did you learn trick-fiddling from your father?* Oh, I learned it from them experts, not from any particular one. I learned from different ones, for that matter. They didn't many of them have me bested first time I ever tried it.

*Who was one of the guys you learned it from?* I don't remember. I used to know every one of them. Now I can't remember their names anymore. I had to be with different fiddlers different times at different places in different towns to ever remember who they were and what they could do and everything and like that. It takes a long time to remember everything that way.

*What about your experience in playing with twin fiddles--two fiddles, double fiddles? Where did you learn that from? When did that practice start?* I don't know what you mean.

*Two fiddles playing at the same time, one playing tenor above the melody.* That's not hard to do if you've got two fiddlers playing.

*It's a little different, though, because you've got two fiddlers playing who've got to plan exactly what they're going to do.* You've got to play different methods of that. It isn't like playing the same tune together. That's more hard to do than it is to play tenor, really. I used to play tenor fiddle quite a bit with some other musicians. They'd play in nearly any key they wanted to play, and I'd follow them. I've had them some that could play with me that way, too.

*Was there a trick to learning how to play tenor?* Nothing especially tricky about it. You had to have an art. That's all there is to it. You've got to have something about you that's different than the average fiddler does. Do everything there is in music. And show yourself up as being an expert. I've had people gather around me in crowds, where there'd be fifty people in one damn bunch in little towns I'd be in. I'd be playing the fiddle sitting out on the sidewalk, and god damn, they'd just keep gathering and gathering together till there'd be maybe a hundred there. Quit their damn business, lots of them did, just to come and stick around me while I was playing, watching and listen-



ing to me play. Making records of my playing, some of them would. Things like that. But I let them. I've had all kinds of experiences. And just on account of pleasing so many different kinds of people, I've done the wrong thing about it. I just shouldn't have done it. I gave myself away, in other words, and didn't get nothing out of it like I should have got.

*Eck, what's your real name?* My real name is Alexander Campbell Robertson.

*Alexander Campbell?* A.C.

*Right. And how did you get the nickname "Eck"?* Well, my father and mother, I guess, gave it to me, more than anybody else. I was named after a man by that name. Alexander Campbell was a noted preacher and a noted speaker, and I guess he was of the same denomination, belief, and so on. And he named every child he had after some prominent person. My oldest brother was named Joseph Larimore, but he's been dead for a number of years.

*What was his name?* Joe. They called him Joe Robertson all the time. Quince Robertson next to him in age. Dead, too. Quince was a great fiddler. Joe never did play the fiddle. He was kind of an artist in a way. Different maneuvers, but there was something about every one of us kids that was different than the average person. Every damn one of us, even my sisters, were great people.

*What year were you born, Eck?* '87, the twentieth of November in '87.

*So you must remember quite a few of the early contests.* Way back yonder, I remember things that happened, some I haven't yet forgotten.

*Do you remember the name "Fiddling" John Carson?* Oh yeah, I remember him. I played with him.

*Did you ever play in a contest with him?* Yeah, I played against him in contests.

*Where were some of these contests where you played with him?* I never did play very many times against him, that I know of, but I played against him several times. Beat him in contests.

*What about Clayton McMichen. Do you know him?* Yeah, I know him too. I know them all. I know every damn fiddler ever pulled a fiddle bow nearly. Contacted me when they heard of me. I hadn't even heard of them at the time, some of them.

*These fiddlers played in a really different style from your style.* Yeah, some of them were.

*Even though they played the same tunes, how would you describe the difference?* They could play *Sally Goodin'* or *Done Gone*. They just didn't play it like it ought to have been played. My people that played it played it more correct than anybody, and I even improved it myself.

*Do you remember any unusual experiences that you've had with your fiddle?* I've had all kinds of experiences, but I can't remember any certain, unusual experiences right now. My mind is bad now. At times I can get to thinking, and things will pop into my mind that I hadn't thought of in years. And I don't know why in the dickens every time that I forget, but sometimes I forget things that I would have liked to have kept remembering. I can't keep it on my mind. I've had lots of friendships with fiddlers that I've plumb forgotten. Can't even think of their name anymore. Used to buy every man's record that was put out. Remembered a lot of different names of fiddlers and tunes that they played. They learned tunes that I didn't even know, some of them, and I got to where I could beat them playing the same tune. I had that experience a lot of times.

*I guess a good deal of your fiddling was aimed at playing in contests. Did you ever play for dances?* Yeah, mostly square dances.

*Could you call at the same time?* I have done it. I used to call quite a bit.

*When you're calling a square dance and fiddling at the same time, it's kind of difficult, isn't it? Or do you have to drop the fiddle down or hold it differently?* No, not necessarily. I'd play the fiddle for a dance and done the call at the same time. I have done that, yeah. That's been back years ago. I haven't done that lately at all. I used to charm everybody I played around. Not only just outside people, but musicians that thought they could play a fiddle. They didn't feel like they could strike a tune around me. Some of them would even express themselves that way. They'd make out like they thought they was the best fiddler they ever heard. Then when they heard me, they seen they wasn't. That's the way they talked to me about it.

*Well, Eck, thank you very, very much for letting me talk to you about your experiences.* Well, you're welcome--anything I can help you on by talking to you.

*A number of observations can be made based upon the information obtained from this interview. As a whole the interview was informative, but was frustrating in comparison with most of the others I have conducted (some fifty by now) and in comparison with what I had hoped to obtain. Throughout the visit, but especially during the taped session, I felt a strong barrier between myself and Eck. Any number of key words or phrases would start a chain of reactions bringing out feelings that made*

it difficult, if not impossible, for me to pursue a number of lines of questioning, and consequently, no information has been obtained on these points.

Unfortunately, Eck could not supply me with a great many names, dates, song titles, and other facts which would have been extremely valuable. Several times in the interview he referred to boxes of correspondence and other miscellaneous documents. Eck brushed off my later requests to see some items, and in fact, after the interview he belittled his materials as being of no use to anyone, even himself. Hopefully, someone much closer to Eck will be able to borrow whatever documents he has.

Not enough information can be derived from the interview to compile a usable chronology of Eck's life. In 1922, the year he first recorded for Victor, and apparently a major turning point in his life, Eck was already close to thirty-five years of age. What his life was prior to that time was especially hazy in Eck's mind at the time of the interview, but fortunately was the subject of an interesting article by Michael L. Bass in *The 1970 Country Music Who's Who* (Part 7, pp. 8-9). In a forthcoming issue of JEMFQ I will offer an extensive biographical sketch of Eck's life assembled not only from Eck's own comments, but also from previous articles, newspaper clippings and other sources.

Eck obviously came from a very musical family. From his comments, it can be discerned that his father, an older brother, and an individual named Pat Hooker were three strong influences on his fiddling style. What the stylistic traits of their fiddling were is not known. Arkansas was the place of Eck's birth, but it appears to have been of only transient importance. Where Eck's parents and grandparents were from and what their experiences and the influences on their fiddling were have not been uncovered.

Eck's verbal conception of musical style is extremely limited and unsophisticated. He apparently does not view "style" in geographic or regional terms, but rather sees his own playing as totally unique (which it largely is) and not characteristic of any one location in particular. Eck's view of style as being individualistic may partly be accounted for by the fact that his extensive travels throughout the United States, and particularly the South and Southwest, occurred at a time when regional styles may have been much less distinct than they are today.

Another interesting observation is that of Eck's noticeable lack of dependence on accompaniment instruments. Most fiddlers whom I have had the opportunity to talk with, especially in Texas and the Southwest, have a very definite need for a guitar or some other back-up instrument and play unaccompanied very rarely and very uncomfortably. Eck seems to imply that he preferred playing with a good guitarist if one were available, but would have just as easily played alone, as in fact he did on his famous recordings of Sally Goodin' and Ragtime Annie.

Of especial interest is Eck's attitude toward the playing of a tune. It is this attitude more than anything else which I feel most closely aligns Eck with the contest tradition of Texas, or rather aligns the contemporary contest tradition of Texas with the style of fiddling exhibited by Eck. A tune is not just played; it is "worked out." Eck talks about improving old hoedown tunes, making better arrangements of them, not skipping anything, i.e., leaving out any parts, and conversely, not putting in parts which do not belong. All of this is what I see as fundamental to the Texas style of contest fiddling. A fiddle tune is not merely an ornamented melody, but rather the developed and perfected result of the "working out" of a tune melody. In other words, the melody supplies the fiddler with the raw, undeveloped, unprocessed material out of which a tune can grow and reach maturity.

It is the strong contest tradition in the Southwest which has largely developed and perpetuated the interest in refining and polishing fiddle tunes. And it is largely through the recognition of the high calibre of technique and musicality of individuals such as Eck Robertson that a high degree of excellence has been sustained in the fiddle music in that area.

In addition, Eck has given fairly detailed information about the technical and physical properties of his instrument and his playing. This entire line of questioning possibly presented less of a threat to him, but more importantly, it sought factual information which required little special conceptualization on his part. Even here, however, can be seen Eck's reluctance to commit himself. In response to a question about how he holds a fiddle, Eck made a second or third reference to a distinction between "violinist" and "fiddler" and remained uncommitted, "Usually I hold it two or three different ways ...."

Eck has relatively few followers and enthusiasts in the world today, but those who know him and who are aware of his importance have only sincere compassion for the life he lives at present and the deepest respect for what he has accomplished.



At right: Undated newspaper clipping (ca. 1926-27), courtesy of Sid Harkreader

\* \* \* \* \*

# FROM THE ARCHIVES

In his fine book, Only a Miner (reviewed elsewhere in this issue of JEMFQ), Archie Green calls attention to Abbe Niles, whose regular column, "Ballads, Songs and Snatches," in The Bookman during the 1920s, featured some of the first reviews for an urban audience of hillbilly and race recordings.

Niles' commentary ranged over a broad spectrum of musical genres: popular, folk, hillbilly, blues, and light classics. No genre was a priori inferior to the others, and a successful Chris Bouchillon piece drew as much praise from Niles as a winning Paul Whiteman disc did.

His remarks suggested that he was more than just a casual listener to hillbilly discs: Vernon Dalhart he dubbed "official hired mourner to the nation;" of Jimmie Rodgers' "Blue Yodel #3," "... (his) singing and guitaring are as easy and lazy as ever, but...needs a gag-writer, for he's running short of verses."

Below we have reproduced an excerpt from his column in the September 1928 issue (Vol. 68, p. 75-77).

The movie magnates, whatever may be said against them, comb every available source for material. Why should recording managers of phonographic companies remain ignorant of the mine which Sandburg has opened up? They contribute to knowledge by their expeditions into the Southern mountains, where they pick up the country's least sophisticated songs and dances at their source, but the resulting hill-billy records are ninety percent trash, fit only to sell back to the hillbillies. Why not continue in the present course, but lend an ear at the same time to the winnowed examples in the same genre which such a songhound as Sandburg has unearthed and such a musician as Sowerby has set? Phonograph records are constantly reaching me which confirm the authenticity of one or another of Sandburg's specimens, but thus far only one has been as fine as his version: I refer to the new Brunswick record of "The Butcher's Boy" (with which cf. "London City" in Sandburg) and "The Wagoner's Lad", sung by Buell Kazee in harsh pentatonic strains to the banjo. These two have all the mysterious pathos of the English ballad that finds itself far from home and on a strange tongue.

This is not, however, the only good new phonograph record that links up with Sandburg. On a single Victor disc one may hear Stoneman's Mountaineers play a variant of "Sourwood Mountain" and one of the versions, still sung in the South, of "The Little Old Log Cabin in the Lane" (cf. Sandburg's "The Little Old Sod Shanty on My Claim"). A copy of the original (1871) edition of this song in my possession shows that it was a Negro dialect piece by Will S. Hays—no, not our present spiritual advisor—sung by Manning's Minstrels, and that the little log cabin itself was surrounded by palm and banana trees. "Casey Jones" continually pops up on the records in one form or another: you might hear Gid Tanner's Skillet-Lickers (*Columbia*) pounding it out to Puckett and McMichen's singing. Pope's Arkansas Mountaineers have a version of "Hog Eye" (*Vic.*) an intensely rhythmical reel with interesting blue sevenths, but quite different from Sandburg's tune of the same name. "I Wish I was a Mole in the Ground", sung by Bascom Lamar

Lunsford (*Bruns.*) is rich in echoes from the Song Bag; note particularly the verse:

*I don't like a railroad man,  
'Cause a railroad man will kill you if  
he can,  
And drink up your blood like wine.*

"High Sheriff", played by the Aiken County String Band (*Ok.*), is none other than Sandburg's "Yonder Comes the High Sheriff", which is also "I've Laid Around and Fooled Around", a Negro song that formed one of the themes of Handy's "Harlem Blues". And "Gambler's Lament" as sung by Zack Hurt (*Ok.*) is the famous "Coon Can Game"; credited on this record to James Bland, writer of "Carry Me Back to Old Virginny", which appears on the other side. I wonder whether this credit is correct; if it is, Sandburg and various other authorities have been caught napping.

## DON'T MISS

# Fiddlin' Sid

## AND HIS

## Arkansas

## Charleston

## Dancers



Thursday Night  
OLD FIDDLERS CONTEST

EXTRA ADDED ATTRACTION

# Loews' State

## WEEK FEB. 15



## FIDDLING SID HARKREADER

*[The following account is based largely on an interview that the author had with Sid Harkreader in his home in Nashville on 4 May 1972.]*

In a modern apartment building, not many miles from Nashville's Ryman Auditorium, for many years the home of the Grand Ole Opry, lives one of the Country Music capital's elder statesmen, Sidney J. Harkreader. Although he is best known as a long-time associate of Uncle Dave Macon, Sid has had a varied career in the music business and deserves recognition in his own right.

Sid was born in Wilson County, Tennessee, on 26 February 1898, one of three sons born to John W. Harkreader and Kate White Harkreader. His mother was born in Wilson County, but his father's people were from Wyteville, Virginia, where the family name was spelled Harkrader. The Harkraders were of German stock, and Sid remembers his father telling him that the Germans were noted musicians. Sid's own great-great-grandfather was a fine violinist, and Sid's father, hoping that the boy would also be a musician, wanted him to learn to fiddle. None of Sid's close family played musical instruments or sang much; his music was learned mostly from friends and neighbors at square dances and ice cream parties. The first musical instrument he owned was a combination harmonica-ukulele-like device called a "Little Joe" and sold through mail order houses. From there he went in rapid succession to banjo, then guitar, and finally fiddle. He began to play guitar when the instrument was bigger than he was. When in his early teens, he decided that the fiddle was to be his instrument, and he set to work trapping hides until he had saved up the \$3.95 necessary to order one from Sears.

After he had learned to fiddle he was in much demand for local square dances and parties. Folks would notify him a week in advance that they wanted his services, and for his efforts he sometimes made \$10-\$20 for an evening. Bob Drennan usually accompanied him on guitar; occasionally they also had the talents of a banjo player. Sid continued establishing a local reputation for himself as fiddler and guitarist, so that when he finally met Uncle Dave one sunny afternoon in Melton's Nashville Barbershop he was quite well-known. Uncle Dave was holding forth, playing his banjo and throwing it around over his head and between his knees. Sid took out his fiddle and joined in on the fun, and after an afternoon of jamming together, as the crowd grew thicker and thicker, Uncle Dave proposed that they join up and start performing together throughout that part of the country. Sid agreed, and so began a most successful musical partnership. One of the audience who watched them at Melton's was a talent agent for Loew's Theater, and the following day he asked if the two would like to appear on stage in the Nashville theater. Thus began their professional career, some time in 1923.

For the next few years they appeared frequently at theaters and schoolhouses throughout the state. Sid recalls that public appearances were more profitable than making records. When they wanted to make a tour of local schoolhouses, they would write some prominent citizen of a community to book them into several schoolhouses in the area. Admission at these shows was 15-25¢. Travelling expenses were minimal, as usually some local folks would offer them free room and board for the few days that they were in that area. For many years after he met Uncle Dave, Sid made his living entirely as a musician.

Sid continued to perform alone and with other musicians even after he teamed up with Uncle Dave. A few weeks after station WDAD opened, in Nashville, Sid recalls, the management began rounding up old-time country musicians for a weekly jamboree. Sid played fiddle over the air, while another early group to be heard was headed up by Dr. Humphrey Bate. Bate had two guitarists with him, Bert Hutcherson and Jimmie Hart, and Sid asked if he could use one of them as an accompanist. After that, he was frequently accompanied by Hart on the radio.

In 1927, Sid was asked by the manager of Loews' Theater in Memphis if he would organize a company of Charleston dancers. Sid agreed, and recruited six young boys, two of whom dressed as girls for the shows. The act was billed as Fiddlin' Sid and his Arkansas CHarleston Dancers, and they appeared together for several months, in Memphis, Nashville, and several cities in Alabama.



Above: 1. to r.--Sid Harkreader, Emory Martin, Roy Spray, Bulo Smith; Bonnie Smith  
 Below: 1. to r., standing--Clarence "Mac" McGar, Buck Martin, Sid Harkreader; seated--  
 Blythe Poteet, Emory Martin (Both photos ca. 1936)





The following year, Sid was married. He took Mattie Lou Starey of Hartsville, Tenn., as his bride on 28 April 1928 in Franklin, Tenn. Sid married a second time on 26 February 1939, to Mattie Kathryn Bonds of Antioch, Tenn. Sid has a daughter from his first marriage, and a son from the second, both of whom still like old-time music.

Sid Harkreader's recording career with Uncle Dave Macon has already been documented (see *Uncle Dave Macon: A Bio-Discography*, JEMF Special Series, No. 3, 1970). In addition, he also recorded for Paramount Records. After his first session with Uncle Dave for Aeolian Vocalion in 1924, Sid was contacted by a Mr. Nensteil, assistant manager for Sterchi Brothers' Furniture Company in Knoxville, and asked if he would be interested in recording for Paramount. The company would pay him \$1000 for twenty-four selections plus expenses to and from Chicago. Sid was indeed interested, and in about June of 1927 he took a young guitarist, Grady Moore, with him to Paramount's studios in Chicago. The twenty-four numbers (see discography following this article) were recorded in two days, Sid recalls. Paramount's management was pleased with the results, and reported to Sid that the records sold very well. What they didn't tell Sid was that some of the same records were being issued on the Broadway label.

One day one of Sid's farming friends told him that he had a record he would like Sid to hear; he had recently bought a Broadway recording by Harkins and Moran, and he was amazed at how much it sounded like one of the Paramount recordings by Harkreader and Moore. Sid listened to the record and agreed that it was one of his Paramount recordings. Sid wrote to Paramount to question what seemed to him to be an unethical practice. Paramount's management wrote back saying that they had a perfect right to release the material on Broadway. Sid engaged a lawyer to write to Paramount. The end result was that the company agreed to pay Sid an additional \$300-400 for the rights to release the material on the Broadway label. Sid was thus more fortunate than Paramount's other recording artists; the general company practice of paying a flat recording fee and no royalties meant that artists never shared in the added revenues the company received from releasing their material on the Broadway label.

The following year Sid received a letter from Paramount asking if he wanted to record again. This time, Grady Moore was unable to accompany him; he was suffering from what a doctor diagnosed as tuberculosis and was told to rest up and not travel. So Sid brought another young guitarist by the name of Blythe Poteet. A. C. Laibly, who was in charge of recording Paramount's hillbilly artists, was very disappointed that Grady Moore had not come back. Nevertheless, twelve numbers were recorded in a day, for which Sid was paid \$500 plus travel expenses. On both trips, Sid chose the songs they would perform; the team rehearsed them before coming to Chicago, then auditioned them for Mr. Laibly before recording them. He must have been satisfied with all the recordings, as all thirty-six selections were issued.

Among the numbers they recorded were several of Sid's own compositions, including "It Looks To Me Like a Big Night Tonight;" "Lazy Tennessee," "Drink Her Down," "It Won't Be Long Now," "Chin Music," and "Bits of Blues." Sid believes that Moore wrote "I Love the Hills of Tennessee." "The Gambler's Dying Words" was sent to him by a listener who used to hear him regularly on the radio; Sid set the words to the tune of "Roving Gambler." A few numbers, such as "A Trip to Town" and "I Don't Reckon It'll Happen Again" he learned from Uncle Dave.

Sid recorded once again with Uncle Dave in 1929, and after that made no more recordings. However, his musical career continued, as he made public appearances throughout the United States with Uncle Dave throughout the 1930's. Sid appeared regularly on Grand Ole Opry from its first year--1925--for some forty years. From 1948 to 1956 he appeared with the Gully Jumpers' band on Opry. He still makes occasional public appearances in and around Nashville. In 1970, when Uncle Dave was elected to the Country Music Hall of Fame, Sid participated in the ceremonies at the Hall of Fame, recounting some of his experiences with Uncle Dave and playing a few tunes for a television audience on his fiddle. Last November, he spoke before the Tennessee Folklore Society, which held its annual meeting in Nashville.

It is nearly impossible to live in Nashville today and not be keenly aware of the latest developments in Country Music. Sid told me that he thinks Country Music "is wonderful and won't ever die." However, he does not thoroughly approve of some of the results of modernization, such as electrified instruments and drums. Sid thought that Jimmie Rodgers was the best country music singer there ever was; "there'll never be anyone like him if the world lasts 500,000 years," he asserted. Of the modern singers, Sid thought Merle Haggard was closest to the spirit of Jimmie Rodgers. Other singers he liked were Vernon Dalhart and Hank Williams.

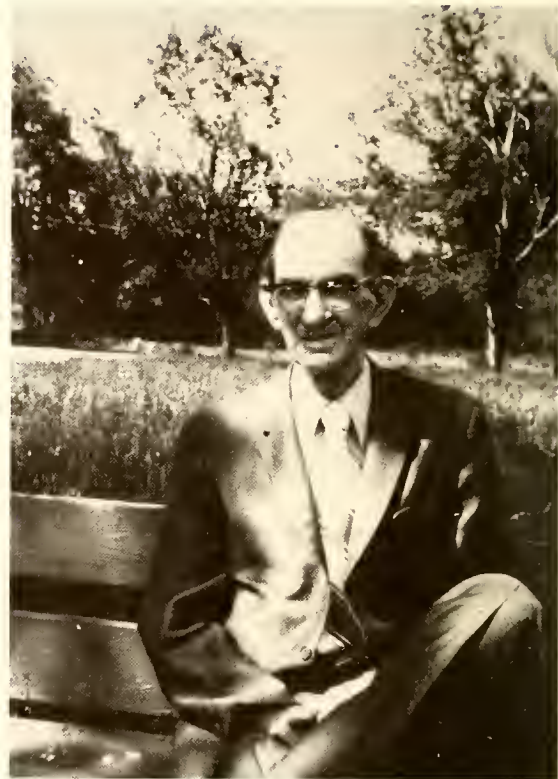


Before I left his apartment, Sid played for me some acetates of recent studio recordings he had made. He hopes to get some numbers released one of these days. But whether or not he does, it is safe to say that Fiddlin' Sid Harkreader's page in the history of Country Music has been well-written and will not be forgotten.

--Norm Cohen

At right: Sid Harkreader outside his home, May 1972

Below: Sid Harkreader (fiddle) and Grady Moore, ca. 1927  
(This photo and the two on p. 190 courtesy of Sid Harkreader)



## SID HARKREADER ON PARAMOUNT: A PRELIMINARY DISCOGRAPHY

As Sid Harkreader's recordings with Uncle Dave Macon have already been documented (see Uncle Dave Macon: A Bio-Discography, JEMF Special Series, No. 3), this discography is confined to his other recordings, made for the New York Recording Laboratory. Because several master numbers are lacking, the usual format (listing by master number) is replaced here by a listing by release number. Correspondence from readers who can supply missing details will be welcome. The first two columns give release numbers on Paramount and Broadway labels; the third column gives master and take number, where known (followed by control number in parentheses); the fourth column gives the title. The assistance of Eugene Earle, Dave Freeman, and Joe Bussard, Jr., in compiling these data, is gratefully acknowledged.

June 1927, Chicago, Ill.

Sid Harkreader, vocal, -1; fiddle, -2; guitar, -3; and Grady Moore, vocal, -4; guitar, -5; or steel guitar, -6. Broadway releases are credited as by Harkins and Moran; Paramounts, as by Harkreader and Moore.

3022	8055	4591-1,2	(669)	Hand Me Down My Walking Cane -
"	8056	4590-2	(670)	Bully Of the Town -1,2,5
3023	8114	4593-1	(671)	John Henry
"	8114	4592-2	(672)	Old Joe
3024	8056	4597-2	(674)	There's a Little Rosewood Casket -1,3,6
"	8055	4599-2	(673)	'Tis a Picture From Life's Other Side
3025	8115	4606-3	(675)	Way Down In Jail On My Knees -1,3,4,6
"	8115	4598-3	(676)	The Gambler's Dying Words -1,2,4,5
3033	?	?	?	Mocking Bird Breakdown
"	?	?	?	I Love the Hills of Tennessee
3035	?	4611-2	(745)	Only As Far As the Gate
"	?	4604-2	(746)	Where the River Shannon Flows
3043	8157	4605-2	(788)	Kitty Wells
"	8157	4610-2	(789)	My Little Home In Tennessee
3044	?	4612-2	(790)	Bits of Blues
"	?	4596-2	(791)	I Don't Reckon It'll Happen Again
3052	8081	4621-1	(833)	Will There Be Any Stars In My Crown -1,2,4,5
"	8081	4600-1	(834)	Land Where We'll Never Grow Old -1,2,4,5
3054	?	4620-2	(851)	It Looks Like a Big Night
"	?	4623-2	(852)	Run Nigger Run
3061	8117	4617-1	(893)	The Old Rugged Cross -1,2,4,5
"	8117	4616-1	(894)	In the Sweet Bye and Bye -1,2,4,5
3063	?	4618-2	(897)	A Trip to Town -1,5 (recitation)
"	8064	4622-1	(898)	Lazy Tennessee -2,5
3296				(Both sides same as on Paramount 3052)

c. April 1928, Chicago, Ill.

Sid Harkreader, vocal, -1; fiddle, -2; guitar, -3; and Blythe Poteet, vocal, -4; guitar, -5. Broadway releases are credited as by Harkins and Perry; Paramounts, except for mx. 20488, as by Harkreader and Poteet.

3094	8129	20478-2		Life's Railway to Heaven -1,2,5
"	8129	20486-2		Where Is My Mama -1,2,4,5
3104		?		Travelling Coon
"		?		Take Me Back To My Carolina Home
3112		20479-2		He'll Find No Girl Like Me
"		20480-1		Sweet Bird
3118		20481-2		Drink Her Down
"		20485-1		Wang Wang Blues
3141		20471-2		Red River Valley
"		20474-1		It Won't Be Long Now
3183		20488-2		Chin Music -1,3,4
"		20489-1		On the Bowery -1,2,4

(Note: Dave Freeman reports a copy of Paramount 3118 with "Take Me Back to My Carolina Home" on the B side, although the master number is 20485, both on the label and in the wax.

OKeh 45303

by Donald Lee Nelson

*[The author wishes to thank Mrs. W. S. Bean of Fulton, Mississippi for her kind efforts to locate her nephew, and to Mr. C. M. Bean for taking the time to make this article possible. The interview took place in July 1972 in Bean's home in South Bend, Indiana.]*

Euphonic nomenclatures seem to have been the hallmark of the hillbilly string bands. Gid Tanner's Skillet Lickers and DaCosta Woltz's Southern Broadcasters come easily to mind, but are they more impressive than Lowe Stokes' Georgia Potlickers, Henry Whitter's Fox Chasers, Elmer Bird's Kentucky Corn Crackers---or a favorite candidate for best-named band---Mumford Bean And His Itawambians?

Although the only record by the group ever released is that identified as the title of this article, their story does not end there. Charles Mumford Bean, the leader of the band, was born at Fulton, Itawamba County, Mississippi, on Christmas Day, 1915. His parents, George and Mary Bean were farming people, and had family ties in the area dating back many years. At the age of seven, Mumford swapped a .22 rifle for a fiddle neck. His father affixed it to a cigar box, and with a lot of practice the younger Bean learned "Soldier's Joy," "Eighth Of January," and other popular square dance tunes of the region. George Bean was an accomplished 5-string banjo-picker and "G-string" fiddler, and instructed his son profusely on both instruments.

In 1924 or thereabouts, Mumford Bean, with two distant cousins, Relder Priddy and Morine Little, formed "The Itawambians." Priddy, a mandolinist, was born about 1908, while Little, the band's guitarist, was two years his junior. The boys played for dances, political rallies, and other social outings. George Bean managed the trio of musicians whose ages ranged from eight to sixteen years. Their services were in demand throughout Mississippi, and soon were sought by people in neighboring states as well. Since there were many child musicians at the time throughout the region it is safe to say that their popularity and employment were not dependent solely upon their youth. During this period they played on stage with such luminaries as Fiddlin' John Carson, Fate Norris, Gid Tanner, Mr. & Mrs. Hugh Cross, and Riley Puckett. According to Mumford Bean, most audiences were unaware that Puckett was sightless.

The Itawambians became the first band to play over radio station WELO in Tupelo, Mississippi. They were on a jamboree show emanating from that terminal every Saturday night for nearly a year. The group was mainly a string band, but occasionally Mumford would favor vocals. The young trio often performed at church, with Mumford alternating between the violin and the handsaw. It is interesting to note that most of the phonograph records in the Bean household at the time were of the "country" variety. "Corn Licker Still In Georgia" was a special family favorite.

In 1925, at the age of nine, Mumford won the Tri-County Fiddler's Contest. This geographical triumvirate consists of Itawamba, Monroe, and Lee Counties. Even in those pre-depression days things were far from easy, and the five or ten dollars first prize awarded to a champion fiddler was not to be ignored. At another fiddlers' contest he was pitted against, among others, Tennessean Arthur Smith. "How'd you come out?" he was asked. "Second." was the reply.

Three years after his tri-county fiddling victory, on 17 February 1928, Mumford Bean and his Itawambians travelled to Memphis to place four numbers on wax for the OKeh Record Company. Two of them, "Downfall Of Paris" (Master No. 400260), and "A New Coon In Town" (400261), were never released, but "Slow Time Waltz" (400256), and "Flow Rain Waltz" (400257), were issued on OKeh 45303. They were all well worked pieces from the central Mississippi area, but on the final number there was evidently a misunderstanding of the title, "Florine Waltz." There is a surprising similarity between the fiddling of young Mumford Bean and the seasoned work of fellow Mississippian (and OKeh artist) William T. Narmour. Since Mr. Bean does not recall Narmour, it must be assumed that such a style is native to that region.



Some months after the session the Beans were in a record store in Tupelo to secure a copy of their effort when they were introduced to Jimmie Rodgers. The Blue Yodeler was in the shop to sign autographs, and cordially spoke with the elder Bean about having the Itawambians record for Victor. Rodgers expressed the opinion that his home staters could obtain a better deal from the people he worked for than they could from the Columbia subsidiary. Whatever ostensible plans were made that day are lost to time, for shortly thereafter George Bean died of acute ulcers at the age of thirty-eight. This tragedy disbanded the group, and Mumford, at 13 years of age, went to farming. The family sold the farm after some four years, and then young Bean entered public works.

During this time he managed to find the chance to play with groups who would come to the area. He performed with the Swift Jewel Cowboys from Memphis, and with Hank Penny and his Radio Cowboys at Gadsden, Alabama in 1936. At the time, the Radio Cowboys' bull fiddler was Floyd Tillman.

From this time until the start of World War II Bean worked at the Chevrolet Parts Department at Harrisburg, Arkansas. He entered the service, and upon his discharge in 1946, formed "Monk Bean And His Rhythm Rascals," a dance band based at Harrisburg. The group consisted of Bob Morrison, lead guitar; Fred Fuchs, piano; Buddy MacWayne, drums;---Winters, rhythm guitar; and Monk Bean, violin, trumpet, or bass. Most of the band's bookings were in the night clubs of West Memphis. The Rhythm Rascals lasted some two years, disintegrating as its members married.

In 1950 Mumford Bean moved to South Bend, Indiana, and went to work for the Bendix Corporation. He, his wife, Tarile, and their son Charles, are still living in that city. He has retained his interest in the music he was born into, and is a faithful "Grand Old Opry" listener---especially to the few traditional performers still on the show.

Little is known of the other two Itawambians. Relder Priddy passed away about 1966, and Morine Little still lives in the central Mississippi area.

-- Westwood, Calif.



Above: Mumford Bean at his home, July 1972

At right: Mumford Bean, fiddle; Relder Priddy, mandolin; Morine Little, guitar, ca. 1928



## COMMERCIAL MUSIC GRAPHICS: TWENTY-THREE

In several previous features I have selected for comment graphic symbols particularly representative of country music, such as barn dance fiddlers or log cabin banjoists. Further, I have indicated that these visual/aural associations preceded the record industry's discovery of hillbilly material in that such illustrations were used, for example, on sheet music covers throughout the nineteenth century. When choosing a drawing of a fiddler at a rustic dance, the 1920's phonograph publicist intended to convey a general mood of antiquity as well as a specific sense of southern mountain life -- Appalachian, Blue Ridge, Cumberland, Ozark.

During the 1930's record sellers added to their pictorial stock a most vital figure, the cowboy. Not only did mountain musicians in Nashville adopt western garb, but drawings of cowboys toting guns and guitars became prominent in advertising copy for recorded music. There is no more cogent statement on the importance of the western image in country music than the fact that Hank Williams, a poor Alabama boy, rose to super-fame identified not as a cotton picker but as a drifting cowboy.

In the extensive literature on the West there are numerous pictorial histories which present the cowboy in all his stances, prosaic to mythic. Two books can be cited as fine introductions: an anthology, *The Cowboy in Art* by Ed Ainsworth (World, 1968); and a museum exhibition catalog, *The American West: Painters from Catlin to Russell* by Larry Curry (Viking, 1972). These books demonstrate the many levels of expression at which cowboys were sketched or painted. It must be remembered that in the closing decades of the last century cowboys figured in popular magazine illustrations, saloon paintings, dime novel covers, canvas backdrops for Buffalo Bill Shows, and other ephemeral forms.

I have long been interested in learning when cowboys as musicians first appeared in graphic art. One thinks of Gene Autry as the original singing cowboy, yet painters and photographers must have been attracted to such men long before Autry rode into a film sunset. The earliest visual representations of cowboy musicians known to me were painted in about 1888 by Thomas Eakins. His "Singing Cowboy" and "Home Ranch" are reproduced here to preface a discussion of the record industry's use of cowboy stereotypes.

Eakins (1844-1916), a major American painter, was a realist deeply concerned with character in his subjects. To some he is known for his sombre paintings of Philadelphia medical clinics, to others, for his solitary scullers on the Schuylkill River. In many ways Eakins anticipated the social realism and the photographic clarity of the New Deal artists in the 1930's. During the summer of 1887 Eakins had traveled to the Dakota Territory to live for several months on a Badlands ranch. There he joined cowboys in work and play, all the while sketching life scenes and landscapes. Upon returning to his Philadelphia studio he used these sketches as projections for more elaborate finished oil paintings. His "Cowboys in the Badlands" includes two of his Indian ponies, Billy and Baldy.

Eakins' own correspondence tells something of his infatuation with ranch life and of his attraction to cowboy music, a full decade before the publication of *Cowboy Songs* by John Lomax. While on Dr. Horatio Wood's Dakota ranch, Eakins had purchased several suits of buckskin clothing. In his Philadelphia studio some time between 1888 and 1890 he posed a former student and fellow artist, Franklin Schenck, in buckskin with a guitar and a banjo. Three very fine works resulted from these sessions with Schenck, two oil paintings and one water color.

"Home Ranch," an oil on canvas, is 24" x 20" in size; the original hangs in the Philadelphia Museum of Art. The scene recalls a North Dakota bunkhouse with a black cat and a solitary auditor, both enjoying the cowboy guitarist. "Cowboy Singing" is found in two forms, slightly different in posture. The one reproduced here, a watercolor on paper 18" x 14", is found in the Metropolitan Museum of Art. A second oil on canvas, also titled "Cowboy Singing," is 24" x 20" and hangs in the Philadelphia Museum of Art. One distinction between oil and the watercolor is that the banjoist is turned half left in the oil painting.

I have had the great pleasure of seeing Eakins' originals in New York and Philadelphia. My factual knowledge about his work comes largely from available published studies by Lloyd Goodrich, Sylvan Schendler, and Donelson Hoopes. Several questions come to mind in viewing these paintings. Did Eakins see any cowboy fiddlers in the Dakota Territory? If so, why did he not portray a fiddler?









# OLD FAMILIAR TUNES









Early western literature suggests that the fiddler and banjo were more common in the cowcamp than the guitar. (In future issues of the *JEMF QUARTERLY* I plan to feature several early photographs of cowboy fiddlers.) Surely Eakins, a realist, must have seen a cowboy guitarist in the Badlands during 1887, for it does not seem likely that he would have posed Schenck with both instruments unless the banjo and guitar had seemed as natural as buckskin or bandana.

It is possible that artists before Thomas Eakins also sketched or painted cowboy musicians. I shall welcome such data from readers. Questions of priority are always interesting when one bounds a field. In the books and articles on cowboy lore by Austin Fife, Richard Lingenfelter, John White, and others we learn dates of origin for specific cowboy songs and songbooks. We lack similar detailed studies on cowboy sound recordings.

What phonograph record held the first cowboy song? Was it sung by someone from a cowcamp or by an outsider? When did a traditional western singer first enter a studio? When did Hollywood cowboys first issue records of their newly composed film-track songs? Obviously, an article on cowboy discography is needed.

Here I shall mention but a few names of "pioneers." In 1919 Columbia Records issued five discs (A3083-A3087) of American folksongs by Bentley Ball including "The Dying Cowboy." Norman Pierce, a San Francisco record dealer, recalls hearing Ball sing folksongs at public school (Massachusetts) demonstrations of speedtyping at about the time of World War I. I know nothing else of Bentley Ball; there are no biographical data on him in present-day Columbia files. Can we assume that his "Dying Cowboy" was the very first phonograph disc of an American cowboy song? Was any such material issued on cylinder before 1919?

Something of the career of Carl Sprague, the first (1925) cowboy recording artist of whom we have firm knowledge, can be found in *JEMFQ* #17 (p. 32). Actually, Charles Nabell made a few cowboy discs for the Okeh label before Sprague was reached by Victor A & R men, but Nabell is completely unknown to contemporary collectors. For mid-1920's Victor catalogs, Sprague was photographed in realistic cowboy gear. I lack knowledge of when the first imaginative drawing of a cowboy musician was used for record publicity purposes.

The cowboy drawing found here under the caption "Old Familiar Tunes" is "late" in that it dates to 1943. It is reproduced in actual size from *The Music America Loves Best*, a full Victor/Bluebird catalog issued during World War II by the Radio Corporation of America at Camden, New Jersey. My choice of a romantic guitar-strumming dude posed on a corral fence is deliberate. This graphic piece during the 1940's was a meaningful symbol to many sectors of the populace -- moviegoers, pulp fiction readers, country music fans, lovers of American nostalgia.

To close my brief statement on cowboy music and its related graphic art, I have selected for reproduction the jacket covers of four available LPs. Each will be described briefly:

1) Johnny Baker, *Songs of the Rodeo*, Audio Arts AA 75, Wheaton, Illinois. (Obtained from Baker, Route 2, Edwards, Missouri 65326.) This disc holds twelve original songs all composed and performed by Johnny Baker, an active rodeo rider. The album cover is a photo of Baker in 1966 riding "Badlands" at Sedalia, Missouri. Students of Western lore will find this record a particularly valuable statement of the rodeo as a folklike society.

2) George Gillespie, *Cow Camp Songs of the Old West*, Thorne TR 200. (Obtained from Niblack Thorne, 7450 Valley View Road, Scottdale, Arizona 85253.) This disc holds fifteen traditional songs. The jacket liner notes identify the singer as a Tennessean who reached Arizona in 1925 where he worked as a cowboy guide at Castle Hot Springs, a posh resort hotel. Thorne recorded Gillespie in about 1960 in a home studio. Gillespie, who died in 1970, sings in the performing style of Carl Sprague and other pioneer cowboy recording artists.

3) Dave Branch, Gail Gardner, Frances Roberts, Joe and Bennie Rodriguez, *Cowboy Songs*, Arizona Friends of Folklore AFF 33-1. (Obtained from Keith Cunningham at Northern Arizona University, Flagstaff, Arizona 86001.) This disc holds nine traditional songs and two instrumentals. An excellent enclosed brochure includes photographs of all performers, song texts, and histories. Especially interesting to me is a powerful Mexican cowboy corrido, "Felipe," sung in Spanish and translated in the brochure. Collectors drawn to field recordings will welcome this 1970 LP and a second one issued in 1972. These two albums conceived, edited, and produced by Keith Cunningham are excellent examples of dedicated work by young folklorists.

4) Slim Critchlow, *The Crooked Trail to Holbrook*, Arhoolie 5007. (Obtained from Arhoolie records, Box 9195, Berkeley, California 94719.) This disc holds eighteen traditional songs, some

previously unreported and unrecorded. The album, beautifully produced, is a joint tribute by Barry Olivier and Chris Strachwitz to their friend Slim. Critchlow died on October 31, 1969, shortly before the LP was released. Born in Pennsylvania, Slim had cowboied in Utah and California; during 1930 he worked on Salt Lake radio station KDYL as a string-band musician. Olivier met Critchlow in 1959 in Berkeley and presented him at four subsequent University of California Folk Festivals.

The singers on these four LPs represent various aspects of traditional performance. The art work also indicates "authenticity" and, hence, fits the music. Critchlow's cover is a documentary cattle range photo; the Arizona album uses a desert tree; Baker presents himself at work. Only Gillespie's record breaks from photography in the use of a conventional outline drawing. It can be assumed that the performing artists and record producers of these recent LPs were content with unvarnished, uncomplicated design.

To the degree that many persons see all cowboy figures as romantic and hear all cowboy music as nostalgic, these four LP covers are sentimental. Each holds a little of the "sugar and spice" of the Victor dude of 1943. Nevertheless, each is also realistic in the spirit of Eakins' "Home Ranch" and "Cowboy Singing." The time span is great from 1887 when Thomas Eakins sketched cowboys musician in the Dakota Badlands to 1972 when Keith Cunningham produced his second LP of Arizona cowboy singers. Yet Eakins, the Philadelphia painter, and Cunningham, the Flagstaff folklorist, are linked in spirit by their separate visual and aural depictions of singing cowboys.

-- Archie Green  
Smithsonian Institution

\* \* \* \* \*

#### HILLBILLY BROADSIDE BALLADS: AN INTRODUCTION

Observers are fond of pointing out the fact that hillbilly records represent, in a way, a continuation of the old Anglo-American broadside tradition. This was truest when hillbilly recordings served to disseminate songs and ballads about recent accidents and incidents of either national or local significance. Just as the black-letter broadsides of the 16th and 17th centuries often served as newspapers in verse, spreading accounts of floods, monstrous births, hangings, and plagues, so can one find among the 78 rpm recordings of the 1920s and 1930s a treasure trove of songs about train-wrecks, air disasters, mine accidents, deeds of local badmen, prohibition, social security, and numerous other topics. The genre is at its most exciting when the discs served as the originators of the songs cut in their grooves, rather than simply disseminators of older topical ballads that recounted affairs of a bygone age.

It would be a mistake to regard hillbilly broadside ballads as accurate historical accounts of the events they treat. It would be an error to presume that a song represented the viewpoint of its composer. Each item requires special handling: a knowledge of the author and his purpose and methods of operation; of the singer and his background; and, sometimes, of the A&R man and the recording company. Hillbilly broadsides are musical editorials rather than news stories, and therefore reflect many influences besides just the facts. Nevertheless, we can learn something from each ballad or song, whether it be the facts of a particular event or state of affairs; or community attitudes toward same; or, more usually, some complex summation of a variety of facts and factors.

On the following pages Donald Lee Nelson examines one such hillbilly broadside ballad (actually, two separate ballads) and the historical event that inspired the music. Nelson, a frequent contributor to *JEMFQ* and knowledgeable student of early hillbilly music, additionally sports an abiding interest in detective fiction; he is therefore admirably qualified to lead our readers through the bizarre details of "The Crime at Quiet Dell." In coming issues of *JEMFQ* we plan to present more articles treating topical songs and ballads that were disseminated through the medium of hillbilly recordings.

## THE CRIME AT QUIET DELL

by Donald Lee Nelson

*[The author wishes to express his sincere thanks to Mrs. Louise Wolfe, Librarian of the Newspaper Agency Corporation at Charleston, West Virginia, to the residents of the "village of Quiet Dell," and especially to his mother, Mrs. Grace Nelson, whose vivid recollections of the crime that took place just forty miles from her birthplace gave strong insight into the events as they related to those living in the area at the time. Two newspaper articles useful in writing this account are Wm. C. Blizzard, "Excitement at Quiet Dell," Charleston Gazette Mail (State Magazine Section 26 March 1967, Pg. 6M-7M) and Anon., "Bluebird Murders Recalled" Gazette Mail (13 April 1957).]*

The beautiful hills and valleys of the north central West Virginia of 1931 were witness to so bizarre and shocking a crime that its alleged perpetrator earned the dubious nickname, "Bluebeard Of West Virginia." Even the pens of such mountain storytellers as John Fox, Jr., and Jesse Stewart would have been hard put to match the profound impact of the deed--which could have been due either to the idyllic setting or to the almost overstereotyped characters involved.

Because the crime was the subject of two recorded event ballads, its fascination to hillbilly musicologists matches its interest to murder buffs. Although texts of both songs appear here, it is "The Crime At Quiet Dell," performed by West Virginians Frank Welling and Reverend John L. McGhee, that has bearing on the story itself.

The tale of the Quiet Dell murders began with a lonely hearts advertisement that appeared in various midwestern newspapers. It read, in part, "A. F. S. (American Friendly Society) circular--man, 38 years of age, 5'5"---175 lbs., college graduate. Worth \$150,000 or more. Has income of \$400 to \$3000 per month...My business enterprises prevent me from making many social contacts. I am, therefore, unable to make the acquaintance of the right kind of woman...Own a 10 room home...my wife would have her own car and plenty of spending money. Cornelius O. Pierson, P. O. Box 277, Clarksburg, West Virginia." By today's standards it may be an obvious "bilker", but according to postal authorities "Pierson" was receiving 10 to 20 replies per day.

Pierson's real name was Herman Drenth. He was a native of Holland, where he was born in about 1892. Little is known of his early years, but his family did migrate to the United States, probably when he was quite young. At some point during his early manhood he Americanized his name to Harry Powers. Apparently, however, he never entered this "true" name in any fleeing machinations, and reserved its use for his wife and acquaintances.

An unhappy love affair in Wisconsin in 1921 caused Powers to burgle his ex-lady-friend's home. He was apprehended and spent fifteen months in prison there. This experience is said to have turned him into a profound but surprisingly articulate woman-hater.

Upon his release from incarceration, Harry Powers obtained work as a vacuum cleaner salesman. Through constant personal contact with women he developed an understanding of the "female mind," and embarked upon a career as a lonely-hearts swindler. Since many victims are reluctant to openly admit to either answering a lovelorn advertisement or to being taken, no accurate barometer of Powers' success is available. On various occasions, however, he entered into postal courtship as Harold Biorgo, Joseph H. Gildaw, and A. R. Weaver, as well as Cornelius O. Pierson. He had been jailed once, but supposedly bribed his way to freedom.

One enigmatic fact of his life was a "real" marriage. On June 1, 1927 he moved to Clarksburg to wed Mrs. Louella Blanche Strother Kinsley, a woman two years his senior. Mrs. Kinsley had divorced her first husband in 1914, and since she married Powers under her maiden name he may have been unaware of her previous matrimonial ties. It is true that the Strother family had property and finance, but he actually set up housekeeping with Mrs. Kinsley at 111 Quincy Street, in Clarksburg.

The Powers had a small grocery store, and residents recall them as friendly and chatty. All who knew them felt that Powers had a genuine affection for his wife, despite his generally anti-female attitude.

In late 1930 or early 1931 Mrs. Powers gave her husband \$700 to have a storage shed built on property which had been her girlhood home. Powers explained to friends that the one room above,



measuring 18' x 20', and the four separate tiled rooms below were to be used for storing cabbages and other vegetables. The basement rooms each had gas jets. This shed could have very well served as a mail room for Powers since his wife was unaware of his swindler's correspondence, although no electric wiring was installed. In conjunction with the building's completion, Powers hired a teenage boy to help him dig a 68-foot drainage ditch from the shed to a stream which flowed nearby. From this point on "The Crime At Quiet Dell" began its narrative.

Powers was in contact via his C. O. Pierson advertisement, with a Park Ridge, Illinois, widow, Mrs. Asta Buick Eicher. Mrs. Eicher had written that her husband had been dead for eight years, and that she had two daughters and a son. She also wrote that she, like "Pierson" was well to do, when, in fact, her home was heavily mortgaged, and she was far from financially secure. Mrs. Eicher soon informed her friends and relatives that she was to be married to her correspondent, and that she and her children would be moving to Clarksburg to take up residence with her new husband.

Harry Powers was a gifted and prolific love-letter writer, and concurrent with Mrs. Eicher's mail, he had been in contact with a Mrs. Dorothy Pressler Lemke of Northboro, Massachusetts. Mrs. Lemke was a fifty-year-old divorcee, but she apparently was in good financial status. With few variations the Pierson-Lemke courtship and wedding plans were similar to those worked out with Mrs. Eicher.

On August 26, 1931 Powers was taken into custody (under the name C. O. Pierson) at his Quincy Street home because Park Ridge police had asked their Clarksburg counterparts to look into the disappearance of Mrs. Eicher and her children. Relatives had not heard from the engaged woman in some time and had become alarmed.

Residents of the area had recently noticed that very late at night a car would pull up at the Powers shack and turn off its lights. People in small towns, because of their close involvement with one another, are often curious, and when word of the arrest got around a woman in the vicinity told authorities about the strange goings-on at night. Investigators were told about a putrid odor emitting from the stream which ran past the Powers property. An examination of the upper room of the shed netted nothing, but a trap door leading to the basements was opened displaying the strangled bodies of Mrs. Eicher and her two daughters, and the bludgeoned body of her young son. The next day investigators returned to find the strangled remains of Mrs. Lemke. A search of the Powers store turned up clothing belonging to some of the victims.

"Cornelius O. Pierson" was charged with five murders. At first he claimed that another man had hired him to go to Illinois to pick up the Eicher family, and that the other man committed the murders. Within a day, however, he had confessed to the crime. A local attorney with the unbelievably commercial name of J. Ed Law was retained to defend Powers. The lawyer immediately charged that his client had been beaten while in custody. An ample supply of photos were displayed to prove the truth of his contention. It is true that Powers was beaten to make him confess to the killings of the Eicher family, but he was tried and convicted solely of Mrs. Lemke's murder.

Lawyer Law was barred from having a doctor examine Powers, and even had to get a court order in order to see his client. On September 20 a lynch mob tried to storm the Harrison County jail where Powers was being held. Preparedness on the part of law officers (such as mounting machine-guns on turrets at strategic points) enabled them to stave off the vigilantes. Later that night the accused was whisked to Moundsville penitentiary for safe-keeping until the trial. About this time the song, "Crime At Quiet Dell" came out on radio and in song folio. On the folio's cover is a picture of Powers in a jail cell.

For these many reasons, Law attempted to obtain a change of venue. It was denied, and after a trial lasting four days, and a jury deliberation of ninety-seven minutes, Powers was convicted. The trial itself was conducted in Moore's Opera House in Clarksburg---this because Harrison County was "between courthouses" at the time. This did not end the bizarre nature of the case, however. A native of the area sold books entitled Love Secrets of Bluebeard for fifty cents a copy. Out-of-towners rented the "murder farm" (as newspapers had dubbed the shack and its surrounding property), fenced it in, and charged 25¢ admission for adults and 15¢ for children. The local citizenry took a dim view of this enterprise, and twice the fence was torn down. On the third building of the fence, the aroused of Quiet Dell were so vehement about tearing it down that the profiteers were last seen fleeing for their lives in what must have been a grotesque motorcade to say the least. One local man, dismayed by the disturbance, attempted to burn down the building.

Harry Powers was hanged on March 19, 1932 at Moundsville penitentiary. He left a letter behind, to be opened by the warden after his death. In it he reaffirmed his complete innocence in the entire matter.

It is safe to observe, with the hindsight of forty-one years, that there was ample evidence that Powers was the guilty man. It is likewise certain that he was in no wise the recipient of a fair and impartial trial, but was, rather, the grisly center-rod of a grotesque maypole dance in which profiteers and the morbidly curious alike had a chance at the bright ribbon.

### About the Songs

There were statements by Powers' lawyer as well as other interested parties regarding "The Crime At Quiet Dell." "The song, which has twelve verses was tastelessly blared over the airways." Since Welling and McGhee's recording (made in November 1931 and issued on Romeo 5108, Oriole 8108, Perfect 12769, Banner 32333, and Conqueror 7940) contains only five verses, it must assuredly have been sung "live" over the airways. True, the song was almost premature in its release, but from the standpoint of words alone it does not seem to be either offensive or blatantly morose. The song's authors, Leighton D. Davies and Asa H. Grow had offices in Parkersburg, West Virginia. Their curious disclaimer at the bottom of the 3rd page of the song folio seems to have been intended to allow citizens of the Mountain State to claim the notorious crime as their own, while still being able to point out that all parties involved were out-of-staters. The song, itself, is set to a standard Welling & McGhee tune, and characterized by the Hawaiian-style guitar so common to their music.

"The Crime Of Harry Powers", recorded by its author, Bob Miller, in October 1931, and released on Columbia 15727-D was a tree from another forest. Miller used the rather flippant (considering the subject matter of the song) pseudonym of "Bob Ferguson And His Scalawaggers." The song's gruesome and sensational text is almost a verbal tabloid with overtones of an attempt to reinterest an over-jaded public in the rapidly disappearing event ballads of the Vernon Dalhart tradition. Miller's voice, while plaintive, lacked Dalhart's depth of compassion, and seemed unintentionally to pattern itself after the Carson Robison formula. The tune itself, is a distorted version of "Man On The Flying Trapeze." Because the piece was recorded in late 1931, almost at the end of Columbia's hillbilly series, it seems to have had little distribution outside the metropolitan areas.

While the Welling-McGhee version was written for the rural market, and many copies were secured by persons "keeping up with the case," the Miller song was done for a more urbane audience, and there is no evidence that it ever reached the areas covered in the song. Miller's text is given below:

#### THE CRIME OF HARRY POWERS

*Kind friends, you have all heard the story,  
Of Powers and his murder farm;  
It's located out there near Clarksburg,  
'Tween the hills, where there's beauty and charm.*

*The farm is just off of the highway,  
Near the village of Quiet Dell;  
Where he lured his innocent victims,  
And placed them in dark dungeon cells.*

*He corresponded with Miss Eicher,                   (it was Mrs., and he pronounces  
Out in Park Ridge, Illinois;                   the name Eichner)  
A large home he promised the widow,  
The children he promised some toys.*

*He went away out to meet them,  
Then drove them to Quiet Dell;  
He then put his car in the shelter,  
The Eichers he placed in the cells.*

*The cells, they were all made sound-proof,  
From road you couldn't hear a cry;  
They suffered for food and for water,  
And waited their time for to die.*

*The first was the widow Eicher,  
By rope he hung her to the joints;  
The boy watched his poor Mother murdered,  
Then cried with a loud mournful voice:*

*Don't kill my poor darling mother,  
You know that she loves only you;  
In your letters you said you loved her,  
And said you'd always be true.*

*Mad Powers grabbed the carpenter's hammer,  
That was lying upon the floor;  
He hit the poor boy with the hammer,  
And his cries will be heard never more.*

*The Mother was hanged to a rafter,  
The boy lay dead where he fell;  
Then Powers went down the stairway,  
And opened the door of the cell.*

*A faint cry was heard from the dungeon,  
The sound was like one out of breath;  
'Twas only the cruel Harry Powers,  
Strangling the children to death.*

*From the house there's a ditch to the river,  
Side by side he laid them to rest;  
He rolled the cold clods in upon them,  
They're gone to the home with the blessed.*

*In jail he is waiting his sentence,  
For wrecking the Eicher home;  
On that great Judgement Morning in Heaven,  
He will answer to God on His throne.*

*So kind friends, let this be a warning,  
Don't exchange the old friends for the new;  
For there may be another Powers,  
Who will deal out the same fate to you.*



Above: Present site of the Quiet Dell home

At right: Obituary notice for Frenk Welling,  
24 January 1957 (JEMF Archive,  
from Leverett Bros.)



"UNCLE SI" WELLING

## Frank Welling Death Victim

Frank Welling, whose unusual comic style as a radio announcer for station WCHS for nearly 20 years made him widely known in this area, died yesterday in a Charleston hospital after a three-week illness. He was 54 and lived at 1215 Park Ave.

Mr. Welling, known "in character" as "Uncle Si," left Charleston about a year ago to take an announcing position in Chattanooga, Tenn.

Survivors include his wife, Thelma; three daughters, Mrs. Keith Bryant of Charleston, Mrs. Margie Lilly and Miss Denna, both at home; one sister, Mrs. Pearl Baker of Wayne; two brothers, Vernon and Ott, both of Huntington; and six grandchildren.

The body is at Degnan Funeral Home, South Charleston.



# The Crime At Quiet Dell



PUBLISHED BY  
LEIGHTON D. DAVIES AND A. H. GROW  
PARKERSBURG, W. VA.

Price 25¢

# The Crime at Quiet Dell

A. H. GROW

LEIGHTON D. DAVIES

1. A wid-ow and her child-rent three At Park-ridge Ill - i - nois, Was  
 2. Then came the stranger to her home And told her of his love; And  
 3. 'Mid hills of West Vir - gin - ia fair, Near vil - lage Qui - et Dell, A  
 4. The pris - ons four with - out a door, De - void of air and light, With

hap - py and 'con - tent - ed With two daugh - ters and her ' boy; And  
 prom - ised her that life would be Like Heav - en up a - bove. This  
 foul crime was com - mit - ted there That shocked the depths of hell. Up -  
 dead - ly gas jets on the walls Pre - sents 'a grue - some sight. The

all was well un - til one day A let - ter to her came, Which  
 win - some stran - ger she be - lieved, And with him then did go, To  
 on this scene a - place was built A - way from sight and sound; With  
 bloodstain on the pris - on floor, The grave - yard just out - side, When

said she would 'be wealth - y If she'd on - ly change her name.  
 meet a fate so hor - ri - ble No one on earth will know.  
 gal - lows in the up - per part And pris - ons un - der ground.  
 tak - en al - to - geth - er tells Just how the vic - tims died.

**REFRAIN** - Last two lines of each verse

She'd on - ly change her name, she'd on - ly change her name, Which

*ritard.*  
 said she would be wealth - y If she'd on - ly change her name.



5

Upon this fatal summer night,  
The crime bent coward crept  
Toward the prison down below  
Where little Harry slept.  
Then took him to the floor above,  
Up through the crude trap door;  
But little did he realize  
His life would soon be o'er.

6

The poor boy's mother next he brought,  
And as the trap door banged,  
He said now boy I've brought you up  
To see your mother hanged.  
The cruel rope went round her throat,  
And as she dangled there;  
A scream from little Harry came  
That rent the midnight air.

7

With tearful eyes the poor lad cried,  
My own life I will give.  
Please have some mercy Mister  
Let my own dear Mamma live.  
The demon seized a hammer near,  
And struck with all his brawn,  
And as his life blood ebbed away,  
A little soul passed on.

8

The poor starved sisters next were brought  
Upon this horrid scene.  
To see their murdered loved ones,  
And to face their captor mean.  
Upon their knees they pleaded, but  
He heeded not their wails;  
And answered no you two must go.  
"When dead you'll tell no tales"

9

The other widow fifth in turn,  
Was soon to learn her fate.  
To be mourned by her loved ones  
Up in Massachusetts state.  
And when the sun arose next day  
In splendor o'er the land,  
It shone upon five shallow graves,  
Wrought by a murderous hand.

10

This fiend by fate came to our state,  
And brought with him a shame  
To Dear Old West Virginia,  
Shedding blood on her good name.  
This unjust name she don't deserve,  
Intelligence can tell.  
'Twas too, unjust to people there,  
Who live at Quiet Dell.

11

The stealthy fiend in human form,  
From justice felt secure,  
But when confronted with the truth  
His nerve could not endure.  
The monster of this heinous crime  
Now ponders in his cell.  
And shudders at the fate he'll meet  
For deeds at Quiet Dell.

12

This is a solemn warning then,  
To all the ladies fair.  
Do not confide in strangers that  
You meet from everywhere.  
A moral lesson this should teach  
For one can never tell,  
Lest you be lured unto your doom  
Like those at Quiet Dell.

## Note

While the horrible murders committed at Quiet Dell, are deplored all over the United States, they are *especially* so in West Virginia, happening as they did in our fair state. Neither the murderer nor his victims were natives of West Virginia.

The composers of this song are very fully aware of the fact, that the detail of these horrid murders are not an inspiring "THEME" on which to build a song, and it was not written to appeal to the morbid fancies of some at all, but altogether to the contrary.

(The scene has been carefully viewed by the writers, and every possible detail of the gruesome crime learned on the ground at first hand). It is intended to *put right* the *idea* that some people in other states may *possibly* entertain, that West Virginia is not a *good State*.

No state can possibly prevent crimes from being committed within its border, *all together* by any means, no matter how *vigilant* their officers may be.

This song is also intended to serve as a warning to some that it is folly to listen to the alluring wiles and extravagant promises of total strangers, and also to again remind some of the old MORAL, "CRIME DOES NOT PAY."

The composers and publishers of this song, trust that the general public will take it in the light it is intended.

Leighton D. Davies  
A. H. Grow





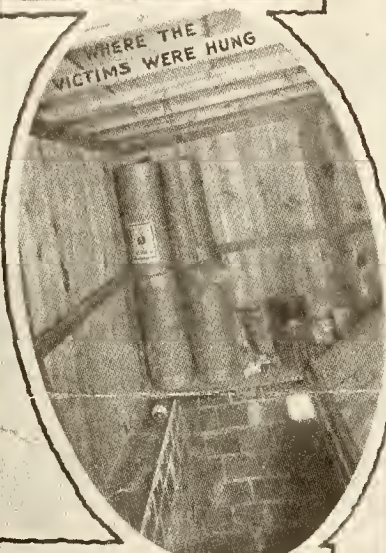
POWERS WITH OFFICERS  
REVIEWING SCENE OF  
MURDER



MURDER FARM AND GARAGE



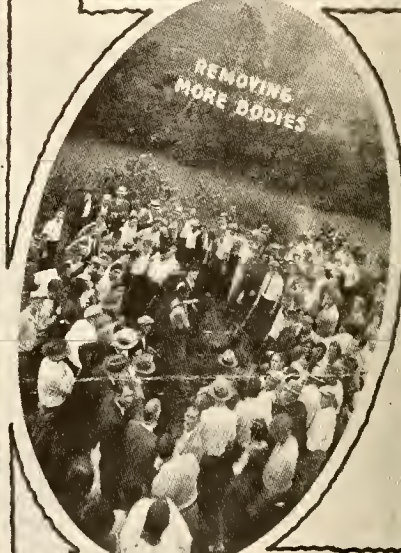
PUMPING WATER FROM  
WELL TRYING TO FIND  
BODIES



WHERE THE  
VICTIMS WERE HUNG



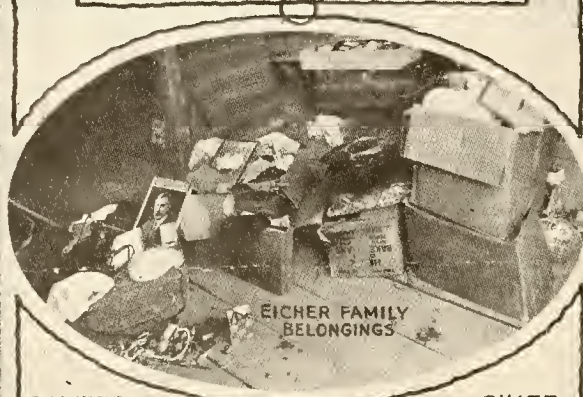
REMOVING BODY FROM  
DITCH



REMOVING  
MORE BODIES



POWERS  
WITH OFFICERS  
LOOKING INTO WELL



EICHER FAMILY  
BELONGINGS



CHIEF  
C.A. DUCKWORTH  
DET. C.D. SOUTHERN-LEFT

COPIES OF THIS SONG  
OBTAINABLE AT  
**DAVIES STUDIO**  
807 MARKET ST.  
PARKERSBURG, W.VA.  
OR  
NEAREST DEALER



## MUSIC OF THE PEOPLE: COUNTRY MUSIC IN MALAWI

by George Tye

*[Commentators have noted with evident amazement the impact of Country Music on such countries as England, Japan, Germany, Holland, and Australia. As JEMF Advisor George Tye's report indicates there are probably few recesses in today's world that are untouched by this, one of America's major exports].*

On a recent trip, brief though it was, I was able to gain some impression regarding folk and country music in Malawi. In a sparsely populated country it would have not been surprising to have found nothing at all but someone with more time at their disposal would have no doubt have discovered a treasury of folk music. At night one could hear the villagers singing to the accompaniment of native drums and seed pods from the Bwa-Bwa tree; these large pods are up to two feet long and the dried seeds contained are shaken giving a maraccas sound. The Malawians call this country music as opposed to town music, in Blantyre I heard a street musician playing a zither like instrument made from an old petrol can and singing a refrain in a falsetto style that I have heard used by some American String Bands.

The only examples I heard of "town" music was on old recordings, notably by the Paselli Brothers singing in one or another of the many African languages used in Malawi and accompanied by guitar or guitar and banjo. The musical style was strikingly similar to that adapted by whites from the American Negro; whether the playing of the Paselli's was original or had been borrowed back is open to question. A well remembered song by one Enoch Evans proved of interest in that the tune is known to all Country Music enthusiasts as the melody for "I'm Thinking Tonight of My Blue Eyes." Evans' song sung in English is called "Three Times I Looked On The Window" and is claimed to be an old Malawi song although composer credit was given to Evans, who was definitely not Welsh but doubt exists as to whether he originated from Malawi or Zambia.

Throughout Malawi the inevitable blaring transistor radio can be heard and Radio Malawi seems well supplied with recordings by the top British beat groups, but do not broadcast Country Music as readers will know it. On Monday evenings the second of the Malawi Broadcasting Corporation's two country programs is broadcast; this is a fifteen minute spot featuring the very worst of modern Country Music supplied by the Voice of America. On Friday evenings half an hour of Country Music is aired at a peak listening time under the title "Music of the People" reaction to which indicates that it is a very popular program receiving favorable comments from Rhodesia and South Africa. The program is produced and compered by Alec Guest an expatriate Briton who endeavours to feature the many facets of rural American music. The most popular artist presented appears to be Jimmie Rodgers, who is still remembered throughout Africa, closely followed by the Carter Family who however seemed to be unknown until introduced via "Music of the People". This show, while not following the usual dj pattern, naturally consists mainly of commercial recordings, but has also "live" features of Bill Clifton, Brian Golbey, Bryan Chalker and the New Frontier and more recently the Southern Eagle String Band.

--Bromley, Kent, England

## A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART IXa: PLAZA RECORDINGS

Our Vernon Dalhart discography continues with the first installment of recordings made by the Independent Recording Laboratory for the Plaza Music Company of New York. These masters appeared principally on Plaza's own family of labels, sold through various chain stores: Banner, Regal, Domino, Oriole, and Jewel. In addition, some selections appeared on Sears' Conqueror label and various other labels in the United States, Canada, and Australia, as shown.

The Plaza Music Company inaugurated the Banner label in ca. 1922, leasing masters from Emerson and Paramount before commencing to make their own recordings in ca. December 1922-January 1923. The Oriole label was begun in 1923; the Domino label, under the subsidiary of the Domino Record Company, in 1924; the Oriole label, in ca. 1925; and the Jewel label, in 1926. The Regal label was acquired from Emerson in 1923. In January 1929, Plaza formed the Regal Record Company and merged with the Crystalate Company of England, makers of Imperial and Rex records. In August 1929, Regal merged with the Scranton Button Company, an independent record-pressing plant, and Cameo-Pathe to form the American Record Corporation. (See also the introduction to Part VII of the Dalhart discography in JEMFQ #26.) Part IXa of the listing covers the recording period of approximately 1923 through 1926. For most of this interval, exact recording dates are not known.

In the following tabulation, the arrangement is as follows. Column 1: approximate recording date. Column 2: master number and take number. Column 3: title. Column 4: release numbers. Artist credits are given in parentheses after the release number only if different from "Vernon Dalhart." Occasionally control numbers were used on some of the labels; where known, these are given in column 2. Artist names, pseudonyms, and label names are abbreviated according to the schemes shown immediately below.

Artist (and Pseudonym) Abbreviations

AM -- Al Mitchell (=ES)  
 BJ -- Billy Jones  
 BQ -- Banner Male Quartet  
 BW -- Bob White (=VD)  
 CB -- Cramer Brothers (=VD)  
 CDO -- Continental Dance Orchestra  
 CR -- California Ramblers  
 CS -- Cliff Stewart (=VD)  
 CW -- Charlie West (=VD)  
 DH -- David Harris (=VD)  
 DM -- Dick Morse (=VD)  
 DQ -- Domino Male Quartet  
 EC -- Ed Clifford (=VD)  
 EPO -- Eddy Peabody Orchestra (w/VD, voc)  
 ES -- Ed Smalle  
 FE -- Frank Evans (=VD)  
 FH -- Fern Holmes (=VD)  
 FHS -- Ferera's Hawaiian Serenaders (w/VD, voc)  
 FK -- Fred King (=VD)  
 F&F -- Ferera & Franchini (w/VD, voc)  
 GGO -- Golden Gate Orchestra (w/VD, voc)  
 HB -- Harry Blake (=VD)  
 HBt -- Harry Britt (=VD)  
 HDO -- Hollywood Dance Orchestra  
 HH -- Harry Harris (=VD)  
 HR -- Harry Raymond (=VD)  
 H4 -- Hollywood Four  
 IDO -- Imperial Dance Orchestra (w/VD, voc)  
 JC -- James Clemmons (=VD)  
 JCa -- Jeff Calhoun (=VD)  
 JCu -- James Cummings (=VD)  
 JcN -- Jimmy Cannon (=VD)  
 JE -- Joseph Elliott  
 JSO -- Joseph Samuels Orchestra (w/VD, voc)

Label Abbreviations

Ajx -- Ajax (Canadian)  
 Apx -- Apex (Canadian)  
 Ba -- Banner  
 BaAu -- Banner (Australian)  
 Bwy -- Broadway  
 Ch -- Challenge  
 Clo -- Clover  
 Cq -- Conqueror  
 Crn -- Crown (Canadian)  
 Do -- Domino  
 DoC -- Domino (Canadian)  
 Em -- Emerson  
 Fo -- Fossy (Australian)  
 GG -- Grey Gull  
 Gl -- Globe  
 Her -- Herwin  
 Ho -- Homestead  
 Imp -- Imperial (English)  
 Je -- Jewel  
 Leo -- Leonora (Canadian)  
 Li -- Lincoln  
 LS -- Lucky Strike (Canadian)  
 Mad -- Madison  
 Mc -- Microphone (Canadian)  
 Mn -- Minerva (Canadian)  
 NML -- National Music Lovers  
 Or -- Oriole  
 Pe -- Perfect  
 Pmt -- Paramount  
 Pu -- Puritan  
 Rad -- Radiex  
 Re -- Regal  
 Ro -- Romeo  
 Slg -- Sterling (Canadian)



LDO -- Lou Davis Orchestra (w/VD, voc)  
 MDO -- Majestic Dance Orch (w/VD, voc)  
 MJB -- Missouri Jazz Band (w/VD, voc)  
 MX -- Mr. X (=VD)  
 NMLQ -- National Music Lovers Quartet  
 RDO -- Roseland Dance Orchestra (w/VD, voc)  
 RQ -- Regal Male Quartet  
 SLO -- Sam Lanin Orchestra (w/VD, voc)  
 TO -- Tremont Orchestra (w/VD, voc)  
 WB -- Wolfe Ballard (=VD)  
 WH -- Walter Hyde (=VD)

Spm -- Supreme  
 Str -- Starr (Canadian)  
 Svt -- Silvertone  
 Tre -- Tremont  
 Tri -- Triangle

(Note: This discography is based on a listing compiled for John Edwards by Perry Armagnac, with additional data supplied by Will Roy Hearne, Marion Hoffman, Bob Olson, and Stan Turner.)

ca. 1/23	5003	Open Up Your Arms Alabama	Ba 1149, Re 9417, Apx 8004, Ajx 8023
"	5005	Way Down Yonder In New Orleans	Ba 1147, Re 9415
"	5021	Three O'Clock In the Morning	Ba 2067, Re 9418 (F&F)
"	5028	Down in Maryland	Ba 1183, Re 9468, GG 2111
ca. 3/23	5095	I'll Take You Home Again, Pal O'Mine	Ba 1197, Re 9478, Apx 8024
"	5111	One Little Smile (Before We Say Farewell)	Ba 2098, Re 9480 (F&F)
"	5123	Down Among the Sleepy Hills of Tennessee	Ba 1195, Re 9478
"	5138	O Sole Mio	Ba 1205, Imp 1162 (HDO); Re 9492 (MDO)
"	5157	Annie Laurie, Intro: Mocking Bird	Ba 2100, Re 9498, Do 0104, Or 335 (FHS)
"	5158	Old Black Joe, Intro: Swanee River	Ba 2100, Re 9498, Do 0105, Or 336 (FHS)
"	5159	My Old Ramshackle Shack	Ba 1220, Re 9507, Apx 8083
ca. 6/23	5196	Just a Girl that Men Forget	Ba 1235, Re 9520, Apx 8078; GG 2116, Rad 2116 (MX); NML 1044, NML 1055 (DH)
"	5210	I'll Hop, Skip and Jump into My Mammy's Arms	Ba 1234, Re 9519, GG 2117, Tri 11274
"	5211	My Lady and Me	Ba 1234, Re 9521
"	5224	I'm Drifting Back to Dreamland	Ba 1245, Re 9532, Apx 8095, GG 2120, Rad 2120
"	5226	That Big Blonde Mamma (On Oriole: Blonde Mamma)	Ba 1240 (JSO/BW), Re 9525 (MJB/BW), Or 102 (TO)
"	5227	Ten Thousand Years From Now	Ba 1248, Re 9535, Apx 8097
"	5233	No No Nora	Ba 1246, Re 9533 (BW); GG 2121, Apx 8102
"	5241-2	When Clouds Have Vanished and Skies Are Blue	Ba 1276, Re 9561, Apx 8122, GG 2120, Rad 2120
"	5251	Bebe	Ba 1257, Re 9547, Apx 8115, GG 2122
"	5260	Alabama Blacksheep	Ba 1301, GG 2129; Re 9592 (WB)
"	5262	Mama Goes Where Papa Goes	Ba 1261, Re 9549 (BW)
"	5273	Tell All the Folks in Kentucky	Ba 1273, Re 9560, Or 139, GG 2128
ca. 9/23	5316	Little Boy	Ba 1287, Re 9580, BaAu 9580
"	5328	The Old Folks at Home	Ba 1286, Re 9579, Pu 11323
"	5330-2	Stay Home, Little Girl, Stay Home	Ba 1288, Re 9576, Apx 8158; NML 1064 (DH)
"	5343	Dear Old Lady	Ba 1311, Re 9608
"	5344	You're In Kentucky, Sure As You're Born	Ba 1301, Re 9593, Or 162; NML 1063 (DH); Apx 8185 (WH)
"	5353-2	I'm Goin' South	Ba 1302, Re 9592, Apx 8160; NML 1062 (JE)
"	5390	Mickey Donahue (Duet: VD&ES)	Ba 1315, Re 9606; Apx 8158 (VD&AM)
"	5395-2	It's a Man Ev'ry Time	Ba 1314, Re 9606, Apx 8157
ca. 1/24	5410	Mr. Radio Man (Tell My Mammy to Come Back Home)	Ba 1327, Re 9621
"	5411	In the Evening	Ba 1329, Re 9621
"	5416	California, Here I Come	Ba 1326, Re 9623, Apx 8172, Svt 2592
ca. 3/24	5441-2	Nine O'Clock Sal	Ba 1338, Re 9635, Apx 8174
"	5442-2	Home In Pasadena (Duet: VD&ES)	Ba 1339, Re 9633; Apx 8174 (VD&AM)
"	5446	Ain't You Ashamed	Be P-270, Apx 8181
"	5462	Nobody's Sweetheart	Ba 1340, Re 9637
"	5463-2	The One I Love Belongs to Somebody Else	Ba 1340, Re 9635, Apx 8186

"	5469	Down Where the South Begins	Ba 1336, Re 9665
"	5502	Worried	Ba 1367, Re 9663
"	5513	Hide Me Away In the Hills of Do: 11092 Virginia	Ba 1379, Re 9675, Apx 8219; Do 358 (HBt)
"	5514	Old Familiar Faces (Duet: VD&ES)	Ba 1380, Re 9676, Apx 8219
ca. 6/24	5543	He's a New Kind of Man Do: 11034	Ba 1390 (BW), Re 9686 (VD), Do 374 (CS), Svt 2408 (HR)
"	5551	Hinky Dinky Parlay Voo Do: 11029	Ba 1382 (BQ), Re 9678 (RQ), Svt 2407 (H4), Do 365 (DQ), NML 1103 (NMLQ)
"	5552-2,1	The Wreck Of the '97 Do: 15552 Clo: 15552	Ba 1531, Re 9829, Clo 1694, Cq 7067, Svt 2701, Apx 8259, Apx 8428, Doc 21121, Leo 10040; Mc 22004 (FK); Do 3501 (BW); Or 325 (DM)
"	5582	Just For Remembrance	Ba 1402, Re 9702, Apx 8238
"	5588	I Don't Care What You Used To Be Do: 11074 (On Banner: I Know What You Are Today)	Ba 1406, Re 9698, Apx 8260; Do 386 (HB); Or 295 (FE)
"	5590	Go 'Long Mule Do: 11076 Or: 3019	Ba 1416, Re 9711 (BW); Do 396 (FK); Or 259 (DM); Svt 2409 (HR); Apx 8249 (?)
ca. 9/24	5601	One Million Times a Day	Ba 1419, Re 9715
"	5611	West Of the Great Divide Do, Or: 11097	Ba 1419, Ba 1561, Re 9716, Re 9861, Do 3531, Apx 8281; Do 397 (HB); Or 260 (FE)
"	5628-2	Oh You Can't Fool an Old Hoss Fly	Ba 1415, Re 9714 (BW); Do 394 (FK); Apx 8261 (VD)
"	5629	It Ain't Gonna Rain No More Or: 3056	Ba 1417, Re 9714 (BW); Do 398 (FK); Or 248 (DM)
"	5638-3	Doodle Doo Doo	Ba 1427, Re 9718 (BW); Do 399 (FK); Apx 8261, Leo 10040, Doc 21121, Mc 22004 (VD)
"	5639	I Want To See My Tennessee	Ba 1448, Re 9743, Apx 8291; Do 421 (FK)
ca 10/24	5685	At the End Of the Road (Dalhart??)	Apx 8276 (?); Do 423 (JCn)
"	5699	Way Out West In Kansas	Ba 1450, Re 9744, Do 427, Svt 2439
ca. 12/24	5722	Wonderful Pal Or: 2094 (Note: Some Ba and Re issues have a different coupling)	Ba 1403, Re 9700, Do 383; Or 296 (FE)
"	5723	Honey Chile Or: 2988	Or 293 (FE)
"	5724	When You're Playing Fair With Someone	Or 295 (FE)
ca 1/25	5830-1	The Prisoner's Song Em: 2607	Em 10850, Ba 1496, Re 9795; Do 3466 (BW)
"	5830-2	The Prisoner's Song (Note: Take -1 was an Emerson master (2607-3); Take -2 was the Plaza master. It is not certain in all cases which mas- ter was used on various releases. Both were used on Domino.)	Ba 0826, Ca 0426, Re 10132, Or 2076, Je 6076, Ch 784, Ro 1440, Pe 12644, Do 4643, GG 4070, Rad 4070, Spr 4070, Gl 4070, Apx 8314, Apx 8428, Doc 21121, Mc 22004, Str 10040, Leo 10040; Mad 1601 (JCn); Or 355 (DM); Do 3466 (BW)
"	5831	Doin' the Best I Can	Ba 1496, Re 9795; Do 3466 (BW); Or 355 (DM)
ca. 2/25	5856	My Gal Don't Love Me No More	Ba 1502, Re 9779 (GG0/CW); Do 3471 (CR/CW)
"	5857	I Like Pie, I Like Cake	Ba 1502, Re 9779 (GG0/CW); Do 3471 (CR/CW)
ca. 3/25	5900-2	He Sure Can Play the Harmonica	Ba 1611, Re 9914, Do 3582, Cq 7066, Svt 2744, Apx 8339
"	5911-1	The Chain Gang Song Do: 15911	Ba 1531, Re 9829, Mc 22021, Apx 8358, Str 10025, Leo 10025; Do 3501 (BW); Or 421 (FM)
"	5912	There's One Born Every Minute	Ba 1529, Re 9826, Apx 8358, Str 10026; Do 3496 (BW)
"	5913	Christofo Colombo	Ba 1529, Re 9826, Svt 2536; Do 3498 (BW); Or 428 (DM)
"	5920	All Aboard For Heaven	Ba 1517, Re 9820, Apx 8334 (SLO/VD); Do 3492 (RDO)
"	5937	Time Will Come	Ba 1560, Re 9860, Do 3532 (BW); Or 375 (DM)
"	5971-1,2	In the Baggage Coach Ahead Clo: 15971 (Note: Some issues of Do 3519 use pseudonym of DM) (Note: Take -2 is used on Svt)	Ba 1549, Re 9847, Do 3519, Clo 1694, Cq 7067, Ba 0826, Ca 0426, Ch 784, Do 4643, Je 6076, Or 2076, Pe 12644, Re 10132, Ro 1440, Svt 2701, Slg 281104, Crn 81104, Mn M902, Apx 8345, Li 1520, Fo 9847; Or 421 (DM)

"	5972	A Boy's Best Friend Is His Mother	Ba 1549, Re 9847, Do 3519, Cq 7068, Apx 8345, Svt 2683; Or 490 (FE)
"	5973	My Mother's Humming Lullaby	Re 9859; Or 480 (DM)
15/6/25	6051-4	After the Ball (Remade on 1/7/25)	Ba 1578, Re 9879, Do 3549, Apx 8395, Str 10057, DoC 21088; Or 658 (DM)
"	6052	In a Mansion of Aching Hearts	Ba 1578, Re 9879, Do 3549
16/6/25	6053-1	The Runaway Train	Ba 1580, Re 9878, Mc 22021, Str 10041, Apx 8380; Do 3550 (BW); Or 454 (DM)
"	6054	Casey Jones (Remade on 8/7/25)	Ba 1580, Re 9878; Do 3550 (BW); Or 454 (DM)
8/7/25	6090	Meet Me Tonight In Dreamland	Unissued
"	6091	Many, Many Years Ago	Ba 1594, Re 9895, Do 3565
?	6105	So That's the Kind Of Girl You Are (vocal w/Ben Selvin's Orch)	Or 480 (DM)
8/8/25	6124	Blue Ridge Mountain Blues	Ba 1611, Re 9914, Do 3582, Her 75501, Pmt 3045; Bwy 8061 (CB); Or 486, Or 513 (FE)
"	Her: 775	(Note: Some issues of Her use a	
"	Pmt: 775, 809	Gennett master)	
"	6125-1	The Lightning Express	Ba 1594, Re 9895, Do 3565, Apx 8395, Str 10057, Mc 22038, DoC 21088, Crn 81178; Or 473 (FE)
?	6193-1,2	The Death of Floyd Collins	Be 364, Ba 1613, Re 9914, Cq 7068, Svt 2683, Do 3584, Pmt 3012, Bwy 8047, Apx 8466, Str 10131; Or 490 (FE)
	Be: 3037	(Note: This was originally a Bell	
	Or: 36193	master, later leased and assigned	
	Ba: 16193	a Plaza master number)	
22/10/25	6252-1	The Prisoner's Song	Ba 1638, Re 9943, Do 3609 (EPO); Or 516 (CDO); Svt 2680 (LDO)
23/10/25	6253	The Wreck of the Shenandoah	Ba 1652, Re 9958, Do 3623; Or 511 (DM)
"	6254-1	Mother's Grave	Ba 1652, Re 9958, Do 3623, Cq 7070, Svt 2704, Pmt 33176, Pu 9176
"	Or: 126, 1111		
"	6255-2	The Convict and the Rose	Ba 1653, Re 9959, Do 3624, Cq 7069, Ch 560, Apx 8417, Str 10088, Svt 2706
"	6256-2	The Letter Edged in Black	Ba 1653, Re 9959, Do 3624, Cq 7074, Ch 560, Apx 8417, Str 10088, Svt 2705, Crn 81060, Pmt 3012, Bwy 8048; Or 511 (DM)
25/11/25	6307-1	Zeb Turney's Gal	Ba 1671, Re 9979, Do 3643, Cq 7074, Svt 2705, Pmt 3013, Bwy 8050
"	Bwy: 617		
"	6308	Dream of the Miner's Child	Ba 1672, Re 9978, Do 3642, Pmt 33176, Pu 9176; Or 545 (FE)
"	Or: 125		
"	6309	Stone Mountain Memorial	Ba 1671, Re 9978, Do 3643, Pmt 3046
"	6310-2	Sydney Allen	Ba 1672, Re 9979, Do 3642, Pmt 3047, Bwy 8063
"	Pmt: 814, 784		
ca. 1/26	6370	Behind These Gray Walls	Ba 1689, Re 9995, Do 3659, Apx 8455, Pmt 3045, Bwy 8061
"	Pmt: 810, 779		
"	6371	The Unknown Soldier's Grave	Ba 1688, Re 9996, Do 3660, Cq 7066, Svt 2744
"	6372-2	Naomi Wise	Ba 1689, Re 9996, Do 3659, Svt 2735
"	6373	Dreams Of the Southland	Ba 1688, Re 9995, Do 3660
ca. 3/26	6436	The Prisoner's Song	Ba 1690, Do 3663 (IDO); Re 8000 (HDO)
"	6445-2	The Freight Wreck at Altoona (Note: Some Do issues as by BW)	Ba 1741, Re 8051, Do 3712, Cq 7070, Svt 2704, Pmt 3047, Bwy 8062, Apx 8499
"	6446	The Engineer's Child (Note: Some Do issues as by BW)	Ba 1741, Re 8051, Do 3712, Cq 7069, Svt 2706, Apx 8472
"	6447-2	The Governor's Pardon	Ba 1724, Re 8032, Do 3694, Svt 2735, Pmt 33177, Apx 8472
"	6468-1	Guy Massey's Farewell	Ba 1724, Re 8032, Do 3694, Svt 2734, Pmt 33177, Apx 8466, DoC 21142
ca. 6/26	6621-1	Lay My Head Beneath a Rose (Note: Some Do issues as by BW)	Ba 1790, Re 8097, Do 3760, Pu 9179, Apx 8516, DoC 21192, Mc 22119, LS 24041, Crn 81178, Str 10174; Or 697 (FE)
"	6622	The Old Fiddler's Song (Note: Some Do issues as by BW)	Ba 1790, Re 8097, Do 3760, Pmt 3046, Apx 8516; Or 65? (DM)
ca. 9/26	6708	There's a New Star In Heaven Tonight --Rudolph Valentino (Note: Some Re & Do as by BW)	Ba 1810, Re 8119, Do 3782, Pm 33179, Pu 9179, Bwy 8019, DoC 21192; Or 656 (FE); Svt 2816 (FH)



"	6709	Meet Me at Twilight	Ba 1830, Re 8136, Do 3797; Pmt 33181, Bwy 8020, Bwy 8163 (WB); Or 656 (FE)
"	6712	Dreamy Swanee Lullaby	Ba 2133, Re 8142, Do 0161 (F&P/VD)
"	Ba: 461		
"	6713	Sun-Kist Hawaii	Ba 2133, Re 8142, Do 0161 (F&P/VD)
"	6744-3	An Old Fashioned Picture	Ba 1834, Re 8144, Do 3805, Pmt 3048, Bwy 8062, Bwy 8162, Apx 8535, Str 10199, DoC 21213, LS 24064
"	Pmt: 815, 785		
"	6745	Stars Are the Windows of Heaven	Ba 1830, Re 1836, Do 3797; Or 749 (FE)
"	Or: 523		
"	6784-2	The Miami Storm	Ba 1834, Re 8144, Do 3805, Apx 8541, DoC 21517; Pmt 33181, Bwy 8020 (WB); Or 715 (DM)
"	Or: 455		
"	6785-2	I Want a Pardon For Daddy	Ba 1855, Re 8166, Do 3827, Apx 8541, DoC 21539; Pmt 33182, Bwy 8021, Her 75545 (WB); Or 715 (DM)
"	Or: 456		
"	Her: 387		
ca. 10/26	6832	We Will Meet At the End Of the Trail	Ba 1855, Re 8166, Do 3827, Apx 8553
"	6850	The Crepe On the Old Cabin Door	Ba 1879, Re 8190, Do 3850, Apx 8553, LS 24355; Pmt 33182, Bwy 8021, Her 75545 (WB); Svt 2910 (FH)
"	Her: 388		
"	6851	Billy Richardson's Last Ride	Ba 1879, Re 8190, Do 3850, Pmt 3048, Bwy 8063
"	Pmt: 816, 786		
"	6853	Somewhere In Honolulu	Ba 2137, Re 8193 (F&P); Or 770 (HS/FE)
"	6854	Hawaiian Slumbertime	Ba 2137, Re 8193 (F&P)
"	6908	Hawaiian Love Nest	Ba 2139, Re 8215, Do 0167 (F&P); Or 770 (HS/FE)
"	6920	Aloma	Ba 2139, Re 8215, Do 0167 (F&P/VD)
ca. 1/27	6966	Honolulu Honeymoon	Ba 2141, Re 8236, Do 0167 (F&P/VD)
"	6967	Hawaiian Nights	Ba 2141, Re 8236, Do 0168 (F&P/VD)
"	6986	There's a Spark of Love Still Burning (In the Embers of My Heart)	Ba 1919, Re 8235, Do 3890; Or 808 (FE)
"	Or: 642		
"	6987-4	My Sweetheart, My Mother and Home	Ba 1919, Re 8235, Do 3890, Ho 16334, Apx 8713; Svt 2910 (FH); Or 811 (FE)
"	Or: 648		
"	6991	In a Little Spanish Town (Twas on a Night Like This)	Ba 2144, Do 0170 (F&P/VD)
"	6992	Hawaiian Twilight	Ba 2144 (F&P/VD)

Note added in proof: The following abbreviations were inadvertently omitted from the list at the beginning of this discography--

F&P -- Ferera and Paaluhi

Be -- Bell

HS -- Hawaiian Serenaders (=F&P)

\*\*\*\*\*

#### JEMF ADVISORS HOLD ANNUAL MEETING

The annual meeting of the JEMF Advisors and Board of Directors has held on 17 December 1972 at the home of D. K. Wilgus in Santa Monica. Present were Gene Bear, Norm Cohen, Eugene Earle, Archie Green, Ken Griffis, Fred Hoeptner, Bob Pinson, Bill Ward, and D. K. Wilgus. The five Directors were re-elected for another term of two years. Norm Cohen presented the Report of the Executive Secretary, highlighting the activities and financial details of the JEMF for the preceding year. The following data are extracted from that report.

Income.	Major sources of income for fiscal 1972 are as follows:	
	Publications and subscriptions	\$1523
	Recording, taping & duplicating services	336
	NEH Grant (4th Quarter)	1875
	Miscellaneous contributions (includes memberships in Friends of JEMF)	5881
		<hr/>
		\$9615

<u>Expenses.</u>	Major expenses for the same period are as follows:	
	NEH discography project	\$2110
	Membership dues and subscriptions	133
	Secretarial and archivist salaries	4596
	Printing expenses (primarily JEMFQ)	1833
	Accounting services	210
	Office supplies, recording tape, etc.	801
	Mailing expenses (primarily JEMFQ)	192
	Xeroxing	349
	Telephone	211
		<hr/>
		\$10485

Current status of holdings.

Publications:	Hillbilly song folios	570
	Periodicals (complete and current runs)	196
	Other bound publications	360
Sound recordings:	78 rpm discs	14,360
	45 rpm discs	15,700
	33 1/3 rpm discs	810
	Recorded magnetic tapes	1,453
Vertical files:	Subject folders	650
	Personality folders	1,300
3x5" Index cards:	Disc collection--shelf list	9,300
	Disc collection--artist index	7,600
	Disc collection--title index	9,300
	Index to songs in song folios	17,500
	Contents indexes to periodicals	3,000

The report concluded with a comment on the major problems facing the JEMF as the Executive Secretary sees them: shortage of space and money and failure to have generated a sufficient core of workers to provide the wide variety of talents on which an organization such as the JEMF must depend.

The report was followed by a discussion of possible remedies to the space problem, including such drastic measures as moving the JEMF off the UCLA campus.

\*\*\*\*\*

#### BOOK REVIEWS

*ONLY A MINER: STUDIES IN RECORDED COAL-MINING SONGS*, by Archie Green. (Urbana: University of Illinois Press, 1972). XIV + 504 pp., \$12.50.

Reviewing this book is difficult for me because I have watched the book and the man who wrote it grow, and that growth has coincided with and been a part of the development of studies in areas to which the John Edwards Memorial Foundation has been dedicated. I am proud to have participated in some of the experiences which led to Green's book and the conclusions expressed in it, though I do not agree with all the conclusions. There are matters I state by way of prologue to an essentially descriptive account of *Only a Miner*.

This book will be viewed differently yet similarly by labor historians, folklorists, discographers, etc. Representatives of each area will find much material that is familiar, even elementary, while at the same time having new vistas opened to them. One might indeed say that in terms of its breadth and approach this is a scholarly book for the non-scholarly, while at the same time being indispensable to scholars in a number of fields. Its character grows out of its approach, which Green would term "case study," the tracing of individual songs through time and space, taking account, in so far as possible, of all that has affected the song and all that the song has affected. In this way, to use Herman Melville's metaphor of the revolving Drummond light, a song history illuminates everything it touches. So these studies of a "handful" of coal songs should and do cover a wide range.

In some ways this book is cast in the form of a personal odyssey, a journey in the process of which Green became a librarian, a folklorist, and finally a university professor--but more important, a journal involving the development of the tools and insights necessary for the writing of this book. When Green first developed his interest in recorded coal-mining songs, neither aspect of the problem was clearly delineated. Coal-mining songs of course had been collected and accepted as folksongs, but many folklorists were quite dubious of the status of labor lore in general and industrial songs in particular as really "folk." Consequently Green discusses "Folksong and Folk Society" and reviews earlier work in the study of coal songs, particularly that of George Korson. Green's attempts to distinguish folklore from pop-lore and patriotic lore, industrial lore from labor lore, and folksong from any other kind of song are relatively clear and successful. His approach to folksong is, in one way, conservative in that he does not admit a number of Aunt Molly Jackson's compositions as "folksongs" because they have not passed from one singer to another and been assimilated into the latter's repertoire. Edward D. Ives' objection is that the songs may have been known and "in the consciousness" of her folk community. There is also the point that a folk composer steeped in the traditional lore, the traditional methodology of composition, and the traditional musical and poetical materials of community may create on these bases a traditional song, even though this particular manifestation of the tradition is not adopted and repeated by others. But most important is that this kind of definitional dispute relates only to how someone may wish to classify some of the items considered in *Only a Miner*, for Green recognizes that the material, however one classifies it, has relevance to the cultures with which he deals, and is therefore worthy of study.

Green must also give a capsule early history of race and hillbilly records. Characteristically, he views the problem in the wider area of ethnological documentation, commercial, academic and "mass" awareness, always asking the "hard" questions regarding perception, role, and social values. Important "facts" of discography, artist, and so much more emerge in the contexts of the individual studies. The history of *Only a Miner* involves the development of the Paramount race and hillbilly series; the story of the "aggregation" of artists involving *The Dream of a Miner's Child* introduces the reader to the Jenkins Family and the Atlanta recording scene, Vernon Dalhart, Vance Randolph, Blind Alfred Reed, and much else in tracing the song from the English sheet music to the American mine fields. So the investigation of the complex of songs related to Coal Creek involves UMWA history, field work in Tennessee, J. W. Day (*Jilson Setters*), the concept of the blues ballad, the entrance of *Roll Down the Line* into the repertoire of the Kingston Trio. Yet nothing is done "for its own sake." Discographies are provided as important, enlightening, or suggestive--bearing on the significance of the material in relation to the song and the artists concerned.

In addition to longer studies of individual songs, the book contains chapters on *Blues and More Blues*, *Singles*, *LPs and the Revival*, and the concluding *Slack from the Gob Pile*, which is not in this case "waste" but a useful overview. The book is not simply enlivened but enriched by the large numbers of photographs, drawings, graphics, and other illustrations dealing with the industries of coal mining, music distribution, and folksong scholarship. If one finds a serious fault in the book it is in the relatively little attention paid to the tunes themselves. But that is indeed "another story," for in the present state of our knowledge and research tools, study devoted to the music, comparable to that devoted to the other areas, would have ensured that this book would not have been published in any of our lifetimes.

Much more could be said of this book, but one point is especially significant, to me at any rate. I have for many years argued that students of American folk music--who have started from the "oral tradition"--cannot avoid consideration of commercial phonograph recordings, song folios, and attendant phenomena. In starting instead from the commercial recording, Archie Green has demonstrated the necessity in such a study of utilizing all the library and field resources of the folklorist (and much else as well). If this justifies the labors of the "orthodox" folklorist (as well as demonstrating lacking dimensions), it does not deny the value of the work done by those whose work has been limited to discography, artist biography, etc. Without the labors of both (fully acknowledged by Green) this book could never have been completed. I hope those who have also contributed a small part to *Only a Miner* are as pleased with it as I am.

-- D. K. Wilgus  
University of California, Los Angeles



*COWBOY LORE*, by Jules Verne Allen (San Antonio: The Naylor Company, 1971; reprint of 1933 edition). 175 pp. Illustrated with pen and ink sketches by Ralph J. Pereida. 36 songs with piano accompaniment. \$5.95.

When *Cowboy Lore* was first published, *The New York Times* observed that "The book adds first hand picturesque knowledge to the store of information that is slowly being gathered to preserve and commemorate the epoch of the cattle range in American history." This reprint nearly forty years later is an indication that interest in the old-time American cowboy -- his work, his salty language, his dress and gear, his amusements, his songs -- is as strong as ever.

Born at Waxahachie in Ellis County, Texas, the author, Jules Verne Allen (1883-1945) was a working cowboy almost from the day he learned to straddle a horse. He also served as a deputy sheriff in both Texas and New Mexico, was an Immigration Service inspector on the border, a Texas Ranger and a participant in Wild West shows and rodeos. He became a radio singer of some note throughout the West and recorded numerous cowboy songs for RCA-Victor. An LP album of the RCA Victor Vintage Series issued in 1965, *Authentic Cowboys and Their Western Songs* (LPV-522) included two of Allen's old recordings -- "The Zebra Dun" and "The Cowboy's Dream."

Allen's dictionary of cowboy lingo and his pithy comments on life with the dogies make just as good reading today as they did to another generation. For instance, if you've ever wondered why movie and TV cowpunchers wear those colorful neckerchiefs, Allen tells you and makes the rest of us wonder how we get along without such a valuable and versatile article of clothing.

"You can use this for marking a trail by tearing it in strips and tying to shrubs and bushes. By putting the knot at the back of the neck you can pull the large part up over the mouth and nose for protection against smoke and dust when branding."

"It may be used for a breech clout, bathing suit, towel, dish cloth, sack, bridle, hobble, basket, belt, hat, ear muffs, flag, whip, sling shot, bandage, fishnet, handcuff, strainer, gun-sling, ankle support, tourniquet, arm sling, bag, valise, mail bag, any kind of sack; by placing a rock in one end it can be used for a snake killer; use in place of string or rope about four feet long, note paper, fish line, sponge, napkin, and in short, the neckerchief is a good substitute for half the things you don't have along."

The book has a chapter on brands, illustrated with some forty famous examples from the Lone Star State. There is also a page explaining earmarks, which often are as important to the stock raiser as the insignia he burns into the hides of his critters. There is a section labelled "Cowboy Dictionary" and another explaining the many Spanish words still widely used throughout cattle regions of the Southwest.

Of the book's 175 pages, about 100 are devoted to Western songs, most of them dealing with the cowboy. Included are a number of old favorites first put into general circulation through the early printed collections of New Mexico's N. Howard "Jack" Thorp and John Avery Lomax of Texas. In addition, Allen's collection has "Punchin' the Dough," from a poem by Henry Herbert Knibbs, Blind Andy Jenkins' "Billy the Kid," "Great Grandad" and "Great Grandma," and "Alongside the Old Santa Fe Trail."

Although unknown to Allen when he published the book, the last named is the work of a prominent citizen of Denver, James Grafton Rogers, who recently observed his 90th birthday. Lawyer, educator, and author, and at one time Dean of the University of Colorado Law School, Mr. Rogers composed the words for the song when a very young man. A Denver church organist, J. H. Gower, supplied the music. Titled "The Santa Fe Trail," it was issued in sheet music in 1911 by the Comet Publishing Company of Denver. Allen's book is one of the few places where the song may be found. Another is the enlarged and revised edition of *Cowboy Songs and Other Frontier Ballads* by John A. and Alan Lomax, issued by Macmillan in 1938 and reprinted many times.

Also unknown to Allen, as he states in the book, were the composers of "Great Grandad" and "Great Grandma." The first got its words from a poem by Lowell Otus Reese in *The Saturday Evening*

*Post* for February 28, 1925. Its sprightly tune can be credited to the late Romaine Lowdermilk, at one time a rancher in Wickenburg, Arizona. "Great Grandma," bless her, happens to be the only song writing attempt of this reviewer, as set forth in great detail in JEMF Reprint No. 13 listed on the inside back cover of this issue of *JEMFQ*.

-- John I. White  
Chatham, New Jersey

*SONGS AMERICA VOTED BY*, compiled and edited with historical notes by Irwin Silber (Harrisburg, Pa: Stackpole Books, 1971), 320 pp., \$12.95.

*SING A SONG OF SOCIAL SIGNIFICANCE*, by R. Serge Denisoff (Bowling Green, Oh: Bowling Green University Popular Press, 1972), xii + 229 pp., \$6.50.

Of all the varieties of topical songs, election campaign songs are probably the most evanescent. Whereas songs commemorating disasters of local tragedies may have some broader relevance that transcends the immediate incident in question, election song sheets and booklets are almost invariably consigned to the trash barrel within a few days after the election, along with the campaign buttons, posters, and other ephemera. If today's public is a bit more inclined to preserve the bumper-stickers and buttons it is only because we are living through a temporary period of social aberration that bestows undue value on trivia of all sorts.

The campaign song, as Silber notes in his interesting volume, is essentially a thing of the past; a device that belongs to the era when campaigning was done by stump speeches and rallies and Sunday picnics. When masses of voters rubbed shoulders in the eager anticipation of actually seeing and hearing their candidate speak, a song or two to fire up their enthusiasm and camaraderie was good politics. Now, with most of the public's exposure to the candidate limited to short spots on radio and television, time is too precious to squander on three minutes of singing.

In *Songs America Voted By*, Irwin Silber has collected nearly 240 campaign songs from 1786 to 1968, placing them in historical perspective with his brief commentaries. Silber's work with historic American political songs had already produced two LP record albums: *Songs of the Suffragettes* (Folkways FH 5281, 1958) and *Election Songs of the United States* (Folkways FH 5280, 1960). While the present volume hardly exhausts the subject, it is a valuable anthology that sheds light on an interesting phenomenon. Apart from the intrinsic content of the songs themselves, it is interesting to observe who were their authors, what were the tunes adapted, and what were the styles of composition. In his introduction, Silber touches on other matters, such as the popularity and dissemination of campaign songs, and their value not as accurate documents of history, but rather as indicators of popular moods and perceptions of the time. One shortcoming of the book is the dearth of material from minority party campaigns-- e.g., Gov. Wallace of Alabama in 1968.

The value of the book is considerably enhanced by the inclusion of a bibliography of campaign songsters, pamphlets and songbooks; an index of composers, lyricists and songwriters; an index of song titles; and a historical index. It would have been interesting to see some facsimile reproductions of broadsides or song sheets; surely not an unreasonable expectation in a book of this price.

*Sing a Song of Social Significance* is quite a different sort of work. In fact, it is not really a book, but a collection of essays by Denisoff, most of which have been published in various academic journals in the past few years. And herein lies my major complaint about the work. Author and publisher have taken no pains to coordinate the various separate chapter/articles, so that one reads and re-reads the same discussions or comments several times, gaining little extra from the encore exposition. Many chapters, often the ones that did not appear in print previously, could have benefitted considerably from a more attentive job of editing.

The focus of the book is on songs of protest, songs of persuasion, or propaganda songs (the different terms are used in different chapters, and I am uncertain whether Denisoff distinguished between these notions). Topics covered include the urban folk music movement; use of protest songs and skits by American Trotskyists and other leftist organizations; the protest content of folk rock music; teenage death songs in vogue in the period 1959-1965; anti-protest country songs (such as "Okie from Muskogee"); and discussions of the nature, origin, and distribution of protest songs. Denisoff's definition of protest song, "a socio-political statement designed to create an awareness of social problems and which offers or infers (sic) a solution which is viewed as deviant in nature," (p. 26) might strike some readers as rather restrictive. By requiring that the song offer a solution it brushes aside all the songs of complaint that comment on the hardships of being married, unmarried, blind, orphaned, Irish, or black, without offering a program of action. Furthermore, can a listener always

tell when a song is creating an awareness, as distinct from just expressing an already existing awareness?

Such cavils aside, the book does have its interesting moments, and Denisoff offers his readers many insights and much useful data in an area of musical sociology that has yet to be adequately explored.

-- N.C.

\* \* \* \* \*

#### BIBLIOGRAPHIC NOTES

*The Journal of Country Music*, III:1 (Spring 1972), issued by the Country Music Foundation of Nashville, includes "Little Mary Phagan: A Native American Ballad in Context," by Sandra Keyes (pp. 1-16), and a brief notice of a North Georgia string band, the Junior Skillet Lickers, featuring Gordon Tanner, son of the late Gid Tanner (pp. 17-18).

III:2 (Summer 1972) includes "The Musicians in Nashville," by Alice M. Gant (pp. 24-44), a study of career and social life of Nashville musicians, based on some personal interviews; and "Pearl Bryan: Two Ballads in One Tradition," by John M. Vlach (pp. 45-61).

*Old Time Music* #5 (Summer 1972) includes "Uncle Bunt Stephens: Champion Fiddler," by Don Roberson (pp. 4-6), reprinted from *The Devil's Box* #12; "Mountain Music and Maggie's Old Man," Paul Oliver's account of some contemporary musicians in No. Carolina (pp. 7-9); "Ralph Peer at Work: The Victor 1927 Bristol Sessions," by Charles K. Wolfe, including many contemporary newspaper accounts (pp. 10-15); "Hell Among the Yearling," William R. Smith's notes on some early cowboy songs and their histories (pp. 16-19); and a discography of Milton Brown's Musical Brownies by Bob Pinson (pp. 21-22).

#6 (Autumn 1972) includes "NLCR Reflections: The Bread Cast On the Waters Returns," by John Cohen, a retrospective review of the New Lost City Ramblers since the group began in 1958 (pp. 4-6); "Buell Kazee Talking," an interview with Joe Bussard, Wilson Reeves and Leon Kagrise (pp. 6-10); "The Country Music Heritage of Bristol, Tenn.-Va.," by Stephen F. Davis, a commentary on Bristol's official efforts to pay tribute to the city's role in the history of country music (pp. 11-12); "Fred Stanley: His Story," by Fred Reif (pp. 15-16); "Midst the Green Fields of Virginia," by Mike Fenton, in which the author, an English autoharpist, describes some of his experiences in Galax (pp. 17-19); "Harry Choates, Cajun Fiddle Ace," by Mike Leadbitter, a brief biography with discography (pp. 20-22); and a continuation of OTM's serialization of Library of Congress recordings by white musicians during the 1930s.

*Journal of American Folklore*, 85:338 (Oct-Dec 1972) includes "The Reportory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker (pp. 309-329); and "The Use of Race and Hill-billy Recordings as Sources for Historical Research: The Problem of Color Hierarchy among Afro-Americans in the Early Twentieth Century," by John Solomon Otto and Augustus M. Burns.

*A List of C & W 78RPM Records in Early Japan*, compiled by Katsuhiko Suzuki (Tokyo, 1972), 44 pp; intro. in Japanese, listing in English. A presumably complete list of 78 rpm singles released in Japan between ca. 1934 and ca. 1958, including both reissues of American recordings and recordings by Japanese C & W artists. An alphabetical (by first name) artist index is included.

*Popular Music and Society*, 1:4 (Summer 1972) includes "Political Campaign Songs from Tippecanoe to '72," by Janet I. and G. Douglas Nicoll (pp. 193-209); and "Country Music Goes to War: Songs for the Red-Blooded," by Jens Lund (pp. 210-230). The latter article deals mostly with country songs dealing with war during and since World War II.

*New York Folklore Quarterly* XXVII:3 (Sept. 1972) includes "The Physical Development of the Banjo," by Thomas Adler (pp. 187-208), a study of the changes of the banjo's form since the 1830's. Included is a list of banjo patents from 1859 to 1965.

*The Devil's Box* #19 (1 Dec. 1972) includes "The Uncle Bunt Stephens - Uncle Jimmy Thompson Memorial Project," by Bill Harrison (pp. 3-4); "Additions to The Stripling Brothers Discography" (consisting of recordings made in 1952) (p. 14); "Where Did Old-Time Fiddlin' Come From?: Highlights of the Fascinating History of Old-Time Fiddling," by Kelley Kirksey (pp. 22-27); and articles and comments on the problem of the growing popularity of fiddle contests.



*Muleskinner News*, 3:8 (Oct. 1972) includes "Kenny Baker: Country Jazz Fiddler," by Maria Gajda (pp. 4-6); and "Bristol's WCYB--Early Blue Grass Turf," by Joe Wilson (pp. 8-12).

3:9 (Nov. 1972) includes "The Lewis Family: Gospel Grass," by Ed Davis (pp. 4-7, 13), and "Larry Sparks: On the Road," by Tom Teeppen (pp. 8-12).

*Bluegrass Central*, a new monthly publication devoted to bluegrass music, began publication in April 1972. Vol 1:6 (15 Sept. 1972) features the Walnut Valley Bluegrass Festival (Sept.-Oct. 1972), (Subscription rate: \$5.00/year; write Box 162, Stillwater, Okla. 74074.)

*The Bluegrass Star*, 2:1 (Oct. 1972) features an article on Clyde Moody by James Monroe (pp. 4-7). 2:2 (Nov. 1972) includes "The Osborne Brothers' Story" by Bobby Osborne (pp. 4-6).

*The Wall Street Journal*, (20 Oct. 1972) includes "Awash With Nostalgia, 'Bluegrass Festivals' Revive Old-Time Music," by Ralph E. Winter (pp. 1, 23), a commentary on the current popularity of bluegrass festivals based largely on the author's experiences at a festival in Glasgow, Delaware.

*Sunrise*, (12 Nov. 1972), a magazine supplement to *Today* (Cocoa, Fla.) features an article, "Bluegrass Is for Pickin" (pp. 12-17) by Pete Gallagher, written after the Lawtey, Fla., Bluegrass Convention last October. (Courtesy Pete Gallagher)

*34th National Folk Festival*, a souvenir brochure for the festival at Wolf Trap Farm Park, Vienna, Va., in July 1972, includes an article by Richard Nevins, "Real Country Music: The Treasure in Joe Bussard's Basement," about one of the finest collections of old time blues and hillbilly music in the world.

*Blues World*, #43 (Summer 1972) includes "The Origin of The Blues," by Rod Gruver (pp. 6-9), reprinted from *Down Beat's Music '71*.

*Living Blues*, #10 (Autumn 1972) continues a discussion on the origins of the blues that featured an interview with Richard Waterman and a reply by Paul Oliver in previous issues. This number includes "Africa and the Blues," by David Evans (pp. 27-29), basically a summary and critique of Oliver's theory of the origins of the blues in the African Savannah.

*Keystone Folklore Quarterly*, XVII:2 (Summer 1972), includes "Syncopated Slander: The 'Coon Song', 1890-1900," by W. K. McNeil (pp. 63-82). This paper surveys the image of the Afro-American as presented in dialect songs of the late 19th century.

*Ethnomusicology*, 16:3 (Sept. 1972) is a special Canadian issue. Among the articles are "Anglo-Canadian Folksong: A Survey," by Edith Fowke, including an extensive bibliography and a discography (pp. 335-350); "French-Canadian Folk Music Studies: A Survey," by Francois Brassard, parallel to the above (pp. 351-359); and "'Sounds You Never Before Heard': Ukrainian Country Music in Western Canada," by Robert B. Klymasz (pp. 372-380).

*Arhoolie Occasional*, #2 (1973), is Chris Strachwitz' second newsprint type periodical dealing with Arhoolie Records. The issue, as did #1, includes many reprints of reviews of Arhoolie records taken from a variety of publications. Of particular interest is an article, started in #1, on the various aspects of producing Arhoolie's records.

\* \* \* \* \*

## MEETINGS

TENNESSEE FOLKLORE SOCIETY, 38th Annual Meeting (10-11 November 1972).

A major emphasis of the recent Nashville meeting of the Tennessee Folklore Society was early country music. TFS President Dr. Robert Whitman of George Peabody College opened the group's thirty-eighth annual meeting by introducing Country Music Foundation Director, William Ivey. Mr. Ivey welcomed the Society members and guests to the Country Music Foundation Library and Media Center, where the 7:00 - 9:00 P.M. November 10 session was held.

Janette Carter (Mrs. Richard Kelly), daughter of A. P. and Sara Carter, sang some of the songs recorded by the original Carter Family, accompanying herself on the autoharp. Walter Darrell Haden,

Assistant Professor at the University of Tennessee at Martin, introduced Nashvillian Sidney J. Harkreader, early country fiddler on the Aeolian, Broadway, Brunswick, Paramount, and Vocalion labels between 1924 and 1929. Mr. Harkreader, Uncle Dave Macon's long-time touring and recording partner, played a number of folk and country fiddle tunes, adding vocal refrains to some. He was accompanied on standard guitar by Paul Hoover, also of Nashville.

During the Saturday session on the Peabody campus, Dr. Charles K. Wolfe of Middle Tennessee State University, read a paper on "Early Folk Music Recording in Tennessee." "WANTED: The Singer's Autobiography and Critical Reflections," a paper by Dr. Herschel Gower of Vanderbilt University, preceded extemporaneous excerpts from Fiddlin' Sid's Memoirs along with fiddling and singing by Mr. Harkreader. (The Harkreader Memoirs are now in preparation under the editorship of Prof. Haden.) Dr. Richard Blaustein of East Tennessee State University spoke next on "Fiddling Styles." Among papers at the afternoon session was Richard Hulan's "'The Big Singin': Southern Harmony at Benton, Kentucky."

Prof. Haden announces that Miss Janette Carter and Fiddlin' Sid Harkreader are accepting a limited number of college concert invitations each year now with Haden's country-bluegrass band, The New Country, and Ramona and Mark Jones, wife and son of Grand Ole Opry and "Hee-Haw" star, Grandpa Jones.  
(by W. Haden)

SOCIETY FOR ETHNOMUSICOLOGY, Annual Meeting (30 November-3 December 1972).

The Society for Ethnomusicology held its annual meeting at the University of Toronto in Toronto. Among the papers given were: David Evans, "Afro-American Music Bows in the United States;" William Ferris, "Gravel Springs Fife and Drum" (a documentary film); Pekka Gronow, "Immigrant Groups and United States Record Industry; and Linda C. Hall, "Southern American Folk Fiddle Style." Gronow's paper is a continuation of the study presented in his recent article in *JEMFQ* (#24, p. 176). He notes three reasons for studying foreign-language recordings: They offer the opportunity to hear professionally recorded performances of folk and popular music from otherwise sparsely documented traditions; they represent a laboratory of musical acculturation; and they provide an interesting case-study of the position of minority cultures in modern industrial society. The paper draws on Finnish-American and Polish-American records as examples.

THE AMERICAN FOLKLORE SOCIETY, Annual Meeting (16-19 November 1972).

The Annual Meeting of the AFS was held at the Villa Capri Hotel in Austin, Texas. Among the scheduled papers were: Neil V. Rosenberg, "Repertoire, Style and Role: Amateur and Professional Folk Musicians;" and Michael Taft, "The Oral Formulaic Structure of Blues Lyrics." Earl V. Spielman, Alan Jabbour, Richard Blaustein, and Robert Bethke participated in a round table discussion on "Traditional Fiddling: An Evaluation of Current Research and Research Procedures;" and Joseph Hicker-son chaired a discussion on "The Computer and Information Retrieval in Folklore Archives."

\*\*\*\*\*

## INDEX TO VOLUME 8

### ABSTRACTS OF ACADEMIC DISSERTATIONS

Jeff Todd Titon: Ethnomusicology of Downhome Blues Phonograph Records, 1926-1930 140

### ANNOUNCEMENTS

62, 116

### BIOGRAPHICAL ARTICLES AND INTERVIEWS

The Jesse Ashlock Story, by Ken Griffis	122
(Mumford Bean and his Itiwambians) Okeh 45303, by Donald Lee Nelson	194
Uncle Tom Collins: Minstrel Man, by Donald Lee Nelson	70
The Eddie Dean Story, by Ken Griffis	63
Fiddling Sid Harkreader, by Norm Cohen	189
The Life of Alfred G. Karnes, by Donald Lee Nelson	31
The Charlie Quirk Story and the Beginning of the Beverly Hill Billies, by Ken Griffis	173
An Interview with Eck Robertson, by Earl V. Spielman	179
"I'm a Record Man" -- Uncle Art Satherley Reminisces, by Norm Cohen	18
The Early Career of Tim Spencer, by Ken Griffis	4
An Interview with H. C. Spier, by David Evans	117
Ernest Tubb's Early Recording Career, by Townsend Miller	58
John V. Walker: Corbin's Finest, by Donald Lee Nelson	133
Notes on Some Old Time Musicians from Princeton, W. Va., by Norm Cohen	94

## BIBLIOGRAPHIC ARTICLES

Rock Books: An Incomplete Survey, by Neil V. Rosenberg 48, 109

## BIBLIOGRAPHIC NOTES OF INTEREST

46, 106, 171, 221

## BOOK REVIEWS

- Winners Got Scars Too: The Life and Legends of Johnny Cash*, by Christopher S. Wren  
(Reviewed by John L. Smith) 39
- A Boy Named Cash*, by Albert Govoni (Reviewed by John L. Smith) 39
- Country Music: White Man's Blues*, by John Grissim (Reviewed by William E. Koon) 41
- Nothing But the Blues*, edited by Mike Leadbitter (Reviewed by Tony Russell) 43
- Blues from the Delta*, by William Ferris, Jr. (Reviewed by David Evans) 45
- The Blues Revival*, by Bob Groom (Reviewed by David Evans) 46
- Hank Williams: The Legend*, edited by Thurston Moore (Reviewed by Johnny Bond) 105
- The History of Gospel Music*, by Jesse Burt and Duane Allen (Reviewed by William H. Koon) 166
- Tommy Johnson*, by David Evans (Reviewed by Jeff Titon) 168
- The Book of World-Famous Music: Classical, Popular and Folk*, by James J. Fuld (Reviewed by Norm Cohen) 170
- Deac Martin's Book of Musical Americana*, by Deac Martin (Reviewed by Norm Cohen) 170
- Trust Me With Your Heart Again*, by Norton Stillman (Reviewed by Norm Cohen) 170
- Only a Miner*, by Archie Green (Reviewed by D. K. Wilgus) 217
- Cowboy Lore*, by Jules Verne Allen (Reviewed by John I. White) 219
- Songs America Voted By*, by Irwin Silber (Reviewed by Norm Cohen) 220
- Sing a Song of Social Significance*, by R. Serge Denisoff (Reviewed by Norm Cohen) 220

COMMERICAL MUSIC DOCUMENTS, by Norm Cohen 23, 89, 147

COMMERCIAL MUSIC GRAPHICS, by Archie Green 25, 77, 141, 196

## DISCOGRAPHIC DATA

- Additions to Blues and Gosepl Records, 1902-1942 7
- Jesse Ashlock Discography 121
- Ernest Branch and Bernice Coleman Discography 103
- Uncle Tom Collins Discography 72
- A Preliminary Vernon Dalhart Discography. Parts VI, VII, VIII, IX 8, 90, 128, 212
- Discography of Recordings by Eddie and Jimmie Dean for ARC 69
- Joe Gore and Oliver Pettrey Discography 103
- Richard Harold Discography 103
- Sid Harkreader on Paramount: A Preliminary Discography 193
- Roberts-Martin-Roberts Discography. Parts IV, V, VI, Addendum to V 15, 73, 131, 132
- John V. Walker Discography 139
- Miscellaneous Discographic Corrections and Additions 17

## FROM THE ARCHIVES

- "'Wreck of the Shenandoah' Withdrawn by Victor Co." (Talking Machine World, 15 November 1925) 23
- Excerpt from Abbe Niles' "Ballads, Songs and Snatches" (The Bookman, September 1928) 188

## GENERAL ARTICLES

Music of the People: Country Music in Malawi, by George Tye 211

## JEMF

- JEMF Advisors Hold Annual Meeting 108, 216
- JEMF Receives Donation from Topanga Canyon Banjo-Fiddle Contest 147

## LETTERS

1, 57

## SONGS STUDIES &amp; NOTES

- Wilmer Watts and the Lonely Eagles -- Postscript 36
- The Strawberry Road and His Progeny, by Austin E. Fife 149
- The Crime at Quiet Dell, by Donald Lee Nelson 203





JEMF QUARTERLY

Vol. 8, Part 4

Winter 1972

No. 28

CONTENTS

The Charlie Quirk Story and the Beginning of the Beverly Hill Billies, by Ken Griffis	173
An Interview with Eck Robertson, by Earl V. Spielman	179
From the Archives: Excerpt from Abbe Niles' column, "Ballads, Songs and Snatches" ( <i>The Bookman</i> , September 1928)	188
Fiddling Sid Harkreader, by Norm Cohen	189
Sid Harkreader on Paramount: A Preliminary Discography	193
OKeh 45303, by Donald Lee Nelson	194
Commercial Music Graphics: Twenty-three, by Archie Green	196
Hillbilly Broadside Ballads: An Introduction	202
The Crime at Quiet Dell, by Donald Lee Nelson	203
Music of the People: Country Music in Malawi, by George Tye	211
A Preliminary Vernon Dalhart Discography. Part IXa: Plaza Recordings	212
JEMF Advisors Hold Annual Meeting	216
Book Reviews: <i>Only a Miner</i> , by Archie Green (reviewed by D. K. Wilgus); <i>Cowboy Lore</i> , by Jules Verne Allen (reviewed by John I. White); <i>Songs America Voted By</i> , by Irwin Silber, and <i>Sing a Song of Social Significance</i> , by R. Serge Denisoff (reviewed by Norm Cohen)	217
Bibliographic Notes	221
Meetings	222
Index to Volume VIII	223

\*\*\*\*\*

Members of the Friends of the JEMF receive the *JEMF Quarterly* (formerly *JEMF Newsletter*) as part of their \$5.00 (or more) annual membership dues. Individual subscriptions are \$5.00 per year; library rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Volumes 4, 5, and 6 (Numbers 9 through 19) are \$1.25 per copy.

The *JEMF Quarterly* is edited by Norm Cohen. Please address all manuscripts and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California 90024.